

DOCTOR WHO

95p

MERCHANDISE SPECIAL

FEATURING

DOCTOR WHO BOOKS
DOCTOR WHO RECORDS
DOCTOR WHO FANZINES
DOCTOR WHO TOYS
AND MUCH MORE!

**A REPORT ON THE
CHICAGO CONVENTION**

PLUS DOCTOR WHO INTERVIEW, FEATURES AND PIN-UPS

**SUMMER
SPECIAL**



**COLIN BAKER
IS
THE DOCTOR**





1984

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CONTENTS

INTERVIEW: CHRIS CROUCH	
RECORDS	12
NON-FICTION BOOKS	16
FOREIGN BOOKS	20
BOOKS AND NOVELS	24
DOCTOR WHO CONVENTION	28
ANNUALS	35
FANZINES	38
COMICS	42
CONFECTIONARY	44

Any television series that can last twenty one years on screen, spin off into both theatre and cinema, command a legion of fans both in its country of origin and all over the world and make money for all concerned, can't be bad. *Doctor Who* is a literal phenomenon, of all the people involved in it since 1963 right up until now, no one has yet been able to account for its success either on television or commercially as a product on the shop shelves.

The aim of this special magazine is to look at merchandise that the programme has spawned — books, magazines, toys, models and records. Famous names in their particular trade have all had a hand in somewhere; Palitoy, WH Allen, Marx, Polydor and even Marks and Spencer! Then there are the fans, people who felt they had something to contribute and over the years have produced fan magazines, posters, models and even had a hand in the making of the television programme!

Merchandising is big business — many programmes have vast publicity drives behind them but few get past a couple of novels and maybe the odd model kit from Airfix — none have ever had the scope of material available as *Doctor Who*, everything from jigsaws to plasticine kits, tents to boy's underpants — if it is saleable, it's featured *Doctor Who* sometime or other.

This Special does not mention everything, so many items

are long since unavailable or forgotten that they haven't warranted a mention, and I've deliberately steered away from the much chronicled Dalek toy side of things. What we are taking a look at are the books, records and toys pertaining to the programme, and also a glimpse at the fans of the programme and their undeniably important contribution to the wealth of material that exists.

Also it seemed relevant to ask the BBC themselves about their licensing laws — who gets franchises for what, and why. Christopher Crouch is the man with the answers there and so I interviewed him for his views, on exactly why things sell (and why a few don't).

I must also offer my thanks to David J Howe, whose assistance and enthusiasm for this project has been invaluable. Between us we hope not to have missed too much out, but if we have inadvertently omitted to mention your particular favourite item of merchandising, then we apologise.

Please note that a majority of the items mentioned in this *Summer Special* are not currently available so I wouldn't recommend that you write letters to the companies involved complaining that your local *WH Smiths* or *Our Price* records haven't got items in stock, because the chances are they won't have the foggiest notion what you're talking about!

Welcome to this, another item of merchandising.

Gary Russell

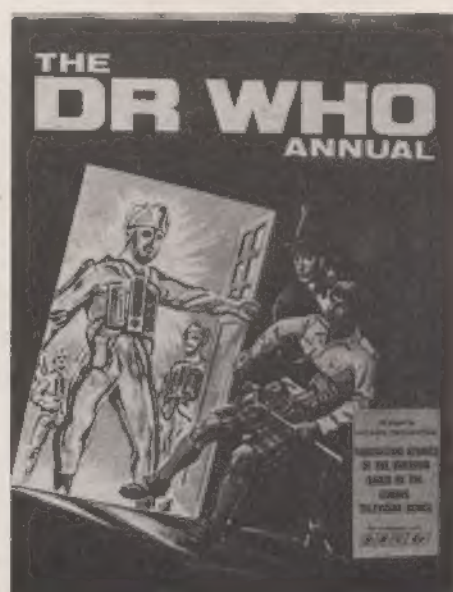
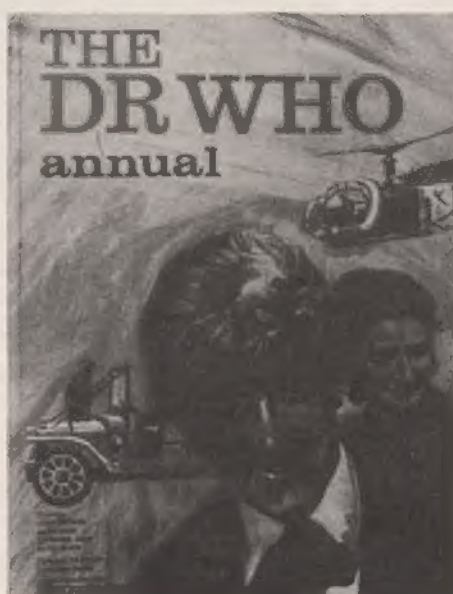
CHRISTOPHER CROUCH

INTERVIEW



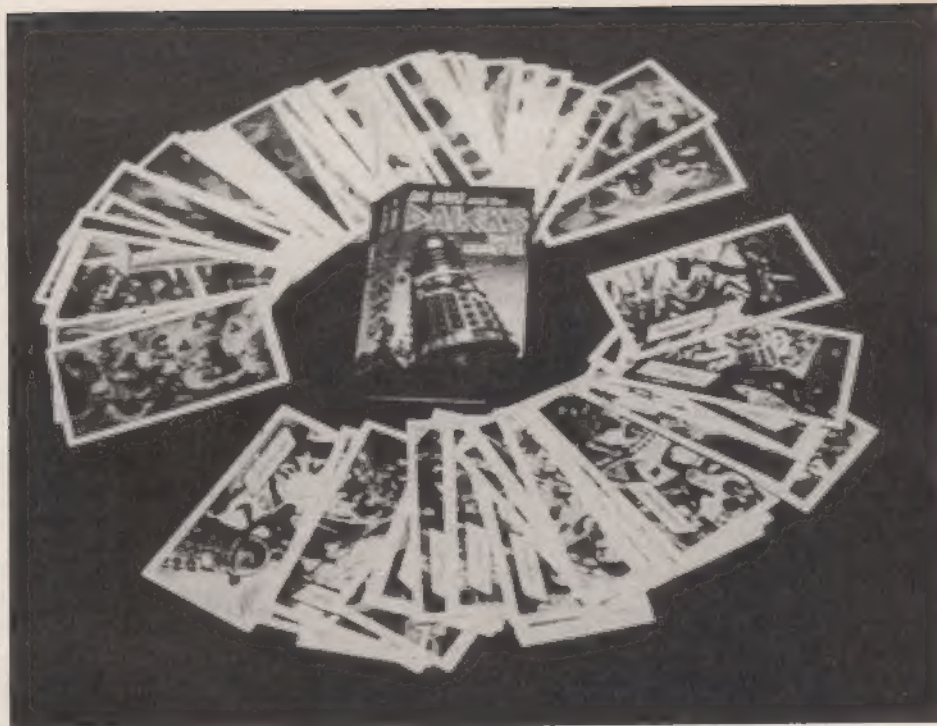
The Langham, in London's Portland Place is an imposing building, looking somewhat out of place standing as it does opposite the tall functional Henry Wood House, all glass and concrete, and Broadcasting House, the mid-Twenties building that combines new and old architecture under one roof. The Langham is an old hotel built during the Nineteenth Century and now houses a great deal of offices belonging to the BBC. Up on the first floor is BBC Merchandising – and it is here you'll find Christopher Crouch, the man responsible for merchandising of *Doctor Who* material works, surrounded by various items of American merchandise, *Postman Pat* posters and a series a giant green *Roobarb* toys. Early in February we visited him and asked him exactly what BBC Merchandising is.

"BBC Merchandising is the licensing division of the BBC which used to be named the



Exploitation department, which doesn't sound very attractive. Basically, its function is to exploit the rights that the BBC has over certain programmes. In the case of *Doctor Who* we own the format and we own the title to the programme but what we don't own is the likeness of the actors and we don't own the copyrights of the elements within like the Daleks, who belong to the script writers who wrote the original stories they appeared in – K9 being another example. In those cases we act as an agent for the creators. Our job, then, having got those rights, is to go and find toy, gift and T-shirt manufacturers. A lot of these companies however come and find us because they know of our existence, and our job is to come to an agreed legal contract with them, the basis of which is financial – they pay us a royalty for the right to produce the item. We must make sure that the product itself is not dangerous although that's not quite so important with gift items (as most *Doctor Who* material is) but if it is for children we must make sure that it meets certain safety standards, but then most of the toy companies we normally deal with stand by those arrangements – they know precisely what they may and may not do. We must make sure that they are observing them and that paints, for example, are non-toxic. Then we ensure that the design of the product, its packaging and any advertising done to promote it, conforms with our understanding of what the product should look like. In other words, looking at the Avon tin TARDIS box, it must look like the TARDIS and if it's going to have Tom Baker or Peter Davison on it we must make sure that the actors concerned approve of the portrait. We have to go to the actors' agents and do a deal so that they get some of our income. Then we say to the manufacturer, "You pay us a royalty on each item you produce. We keep a proportion of that and the remainder goes to the respective actors, etc."

So if the BBC don't actually hold copyrights to the actors or monsters what, apart from the TARDIS and the logo, do they own? And how easy is it to copyright a police box? "Not a lot! After you've taken away the TARDIS and the logo it's basically the show's format. You may think it's rather



difficult to copyright the police box design, but it's helped by the fact that the design is a Registered Trade Mark of the BBC's. So the manufacturer of the only pencil case, for example, that I know of that looks like a Metropolitan Police Box, Hummingbird, is in fact paying a royalty to us so that they can say, 'This is Doctor Who's pencil case' and what better form for it to take than the TARDIS?

The TARDIS is not all things to all men unfortunately – from our point of view it would be helpful if the Doctor flew around in a very flashy space ship because the toy trade would love to be able to take a license to produce a space ship. Of course, that is not *Doctor Who*. The Doctor, the charm, even the success of the character could claim to be in many respects the eccentricity of the character and what better aspect than that he's flying around in an old police box. So – swings and roundabouts – what we lose on not being able to license an attractive space ship as say a die-cast model or plastic kit we can compensate by the fact

that the TARDIS does make a very nice pencil case for Hummingbird or a nice shaped tin for Avon to put sweets in.

An example perhaps of what you're looking for here is Melrose who produced a police box in ceramic, and I think I'm right in saying that it was on the market for a very long time and there isn't much we can do about that. However, one enterprising company up North decided to repackage them



and took them into the BBC's exhibition in Blackpool and said 'We've got some ceramic TARDISes here, why don't you buy them from us and sell them at this exhibition?' and the manager of the exhibition thought, 'Sounds like a good idea, but as this isn't on the list of merchandise I'll ask the BBC.' He queried it with us and of course we got onto the wholesaler and said, 'Well, you can't do that, but if you take out a license you can'. So whilst we can't do anything about Melrose, the other company A.B. & Sons can repackage it and sell it as a TARDIS – they pay us a royalty and thus sell a lot more than before."





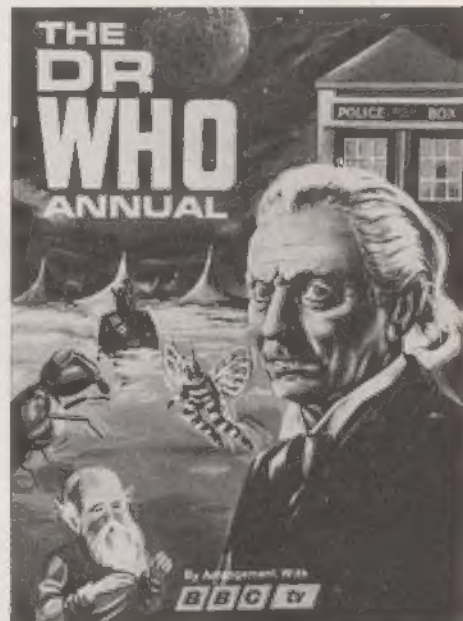
Going back to the Avon tin TARDIS, I asked why only Tom Baker or Peter Davison appear on it.

"We have, traditionally, in this country not involved too many people because it's not that big money coming in from *Doctor Who*. The Avon Tin Company although they are good manufacturers, don't have too many orders for the tin. Consequently, the royalties – the income we get from them – is very small and we have to share it with Peter Davison. The Tom Baker ones, though, they're only producing for the American market. At the end of the day all the monies are quite small and then if you've got to split it between four/five people it becomes a bit

problematical. Now with some of our American licencees we've agreed to do just that to ensure some product was appearing in America. We have one or two people in America that produce some very fine art. There are people like Gail Bennett and Cheryl DuVelle, Type 40 Graphics, and some of their pieces of art are just individual pictures or montages of Doctors and a few companions as well and, frankly, the income on that is small. So then American agents get their slice and what's left – the BBC's got to have a slice as well – is split between about six people. It really is very very small money and we could turn around and say "Well, we're not going to handle it" because, frankly, it *costs* us money; lengthy phone calls talking to people here and in America, talking about royalties and even going out to the Conventions to monitor what they are doing, it's so expensive. Then we have to cash their cheques and write to the copyright owners and say 'Here's the design, do you like it?'. It all has to be charged because this is a commercial department and everything here *has* to be cost effective. But we are running at a loss of some of these items because we are treating them as publicity for *Doctor Who*, and, in turn, publicity for the artists."

Bearing in mind that Chris pointed out that British fans seem lacking in that 'get up and go' outlook I asked him why that is, and why what is being done in America can't be got over here.

"To come in on the end of your question first the reason you haven't seen the products here is because a lot of the licencees are very small in America and just about all they can produce, they sell in America – but having said that one or two of the science



fiction dealers in this country are actually importing some of these products from the Americans because I'm perfectly happy for that to happen – it doesn't conflict with any licencing here. But the other merchandise: the people producing it aren't making enough really for the American market and if they suddenly found that they got orders from about 200 shops in Britain who wanted to do a proper marketing job, they literally couldn't cope with the orders.

One of the bigger American licencees is Spirit of Light and they are rather well organised by a young man called Norman Rubenstein and I think you'll see some of their products will come out over here. We get quite a lot of people contacting this office and saying "Where can I buy *Doctor*



Who merchandise?" because it isn't a big hit in toy shops like *Star Wars* or *Masters of the Universe*. The interest in *Doctor Who* is far more adult, the fans are far more adult in this country, they're more adult in America as well. In this country it's because the fans have grown up with *Doctor Who*. In America the programme is shown later in the evening.

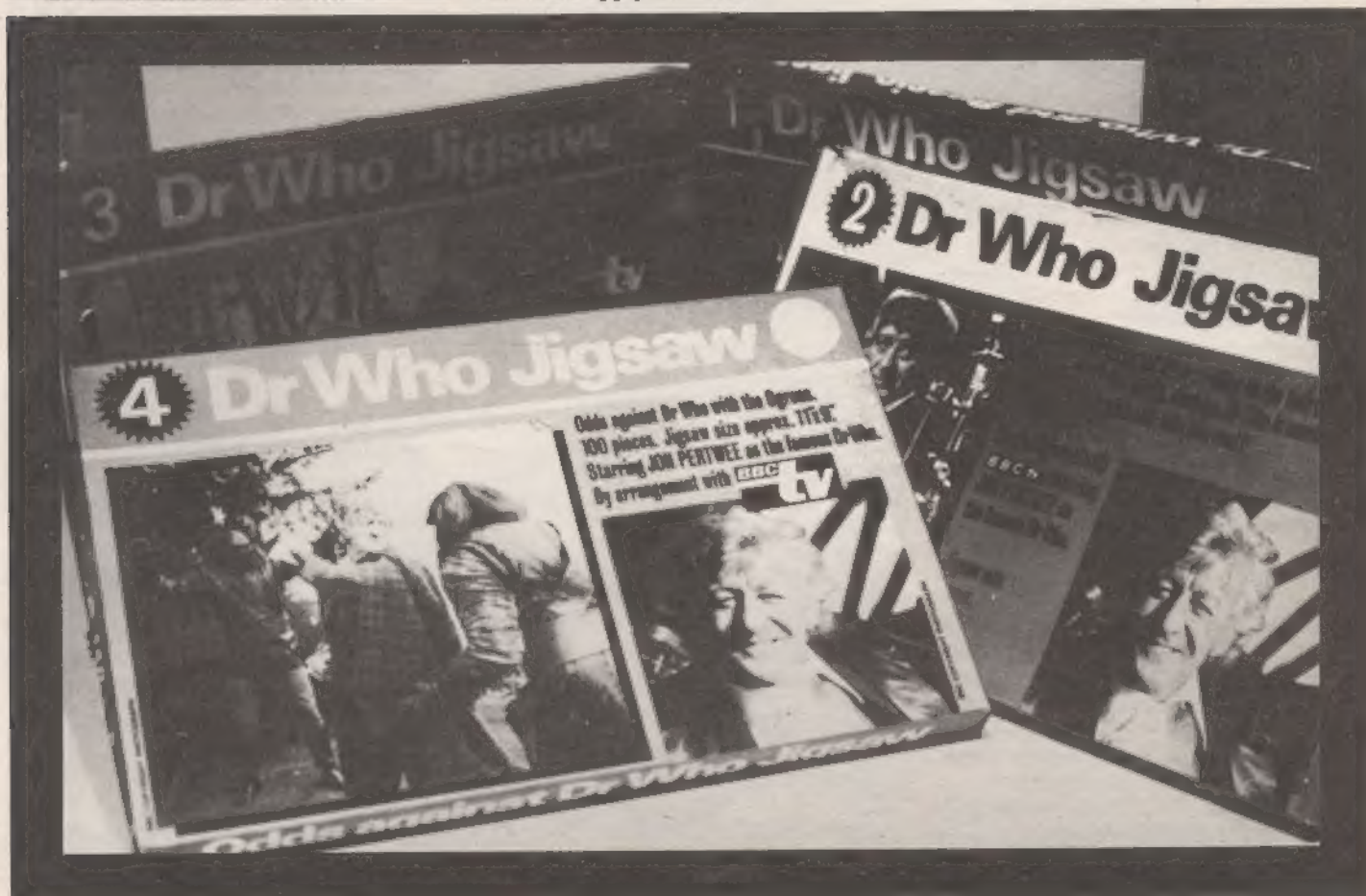
Chicago - which is the hub of interest in *Doctor Who* (you would think that everyone in Chicago was a fan if you saw them). It is transmitted at 11 o'clock at night and there are so many fan clubs in Chicago that one organisation exists just to coordinate all the others! In this country there's just one fan club, the Doctor Who Appreciation Society (DWAS) but if DWAS were lifted up and



deposited in the middle of America and was supposed to run the American fan club, I think they'd have fifty fits! And coming back to the other part of your question - why does this happen in America and not here - the American fans do things, they try to make things happen yesterday rather than tomorrow but they go out and get things done. So whilst you'll see a lot of the bigger American companies' stuff coming into the specialist shops, you can't expect to see the product from the smaller companies because although they would probably like to, they can't produce enough. Mind you, some of it is frightfully amateurish and we have turned stuff down. There could have been 4 or 5 more people in American fandom doing business but we've had to turn them down."

I then brought up the subject of fanzines, and whether both American and British ones need apply for licences.

"There are quite a lot of fanzines - here and in America. In fact, there are more in America than you would realise because unless you're actually out there you don't really know what they're doing. I mean there is quite a number of folk producing these fanzines and there have been one or two moderately distasteful ones which we've had to find out who's responsible and say a big "No" to. No, they don't need to apply for licences in either country. On no account may a fanzine sell through normal book outlets and if I found anyone selling them I'd be down on them like a ton of bricks because that puts our licence with companies like Marvel at threat". Of course you can view that as a compliment to the quality of the fanzine. The situation regarding the fanzines is that if an editor is producing an acceptable fanzine what he should do is give us the courtesy of seeing it





– not necessarily every edition although it might be helpful if he did. I'm interested from the commercial point of view but the major interest is obviously from John Nathan-Turner – it's a courtesy to let him see what's being written about the programme."

I asked if possibly what stops fanzine editors doing this is a fear of censorship or interference.

"Well, the fans must use their discretion, we can all take criticism but you've got to know where to draw the line. *Doctor Who* fans have a reputation for being able to say to the show's producer, "you've made a mistake – last time that character appeared he had 10 eyes and now he's only got eight, please get it right". Really, it's a famous reputation and I'm quite sure a number of producers have lain awake at night wondering whether they got a character right or not. This sort of criticism is fine, by all means criticise when we get things wrong with the programme. But there are criticisms that are not, I don't think, legitimate. I've heard it said, for instance, that the BBC has deserted the British viewers and is too busy with America. I think that's a bit petty and silly – it's very important for the BBC to get the show established in America, we will all benefit from that. If America buys the show, then there's more money, a bigger budget and if the show's doing well abroad, then the Gods at the BBC are likely to keep the programme going in this country.

My personal interest of course is that if the programme is doing well in America then I can go to an American toy company and say "Why don't you produce some toys associated with it?" Then those will come into this country following the well trodden paths of the *Star Wars* range. So it's all of benefit to the British fans.

Still with toys, I asked Chris if he looked at a story like *Frontios* and saw good monsters in it like the Tractators, would he suggest to the producer that they were brought back again as there would be possible merchandising mileage in them?

"Well, we have to be careful that the tail doesn't wag the dog too much – traditionally BBC producers are wary of anything that is commercially orientated, the BBC generally considering itself free of commercial influ-

ences. However, we do find producers that are helpful, John Nathan-Turner certainly is but if you put yourself in his shoes it's a bit of a yawn to bring the same characters back again and again. However, that being said, I suspect the last Dalek story will show a higher viewing figure and therefore Dalek merchandising has taken another boost, with Andrew Skilleter's Dalek print and Stuart Evans is bringing out his Dalek construction kit – there are one or two things in the pipeline of which I'm very optimistic and that's as a direct result of that story. I believe that if we hadn't been able to say the Daleks are coming back now and we couldn't, hand on heart say that they were in the pipeline for some future time, I don't believe either of those would have invested the money that they have into producing Daleks even though Daleks are well known from the past."

I then suggested that with all these different Dalek items, and various posters and things but only one Marvel magazine, would a franchise ever go to another company to produce a rival magazine?

"No. Each of those things is unique in its own way, but one magazine is like any other so we wouldn't licence two. Equally, we

wouldn't licence another talking Dalek like Palitoy's. We wouldn't licence another series of laminated prints like Andrew Skilleter's. We expect soon to have a range of bone china plates with the Doctor on fairly soon – and if they sell well, I expect one with Daleks on it. But part of our agreement with Royal Dalton is that we won't issue another licence for bone china. Each of these people are really happy to invest considerable amounts of their money – because that's the way we work, we don't put up money – we just take it from them! But this money we make goes back into the programme's budget and helps make a better programme. Each of these companies is having put in a lot of money to their product before they've even started selling it – it's only right and proper that each of these should really be considered exclusive.

There are two or three areas however which cannot be exclusive. One is T-shirt. We have about five T-shirt licencees now, but they all have something different on them. They're all different pieces of artwork, all individual, but they are, at the end of the day, still T-shirts. We look upon them as being a sort of semi-promotional



item equally, and there is a big market for it, but no one is big enough to cope with the entire market. We take that view with posters as well – not the prints of Andrew Skilleter – but the 'roll-up' variety and that includes the Spirit of Light ones. Again, we wouldn't allow similar art work – it has to be totally different but we do feel that these, too, are semi-promotional. And lastly there are two other categories, badges and bumper stickers where we've got two licencees already in America. For example, one says "I brake for Daleks" and another says "I don't brake for Daleks". But no one company can meet the demand – for a start they are in different areas, one's in California and the other's in Illinois. So what we reckon is that by getting lots of people walking around wearing t-shirts, lots of people wearing the badges and sticking bumper stickers on their cars – it's all promotion for *Doctor Who* and the licencees concerned realise there is no exclusivity to their product.

I pointed out that whilst W.H. Allen have a licence to produce the novels, Magnet Books also have a franchise to produce their quiz books. Whilst the book's formats are totally different, I observed that the covers, *Doctor Who* logo at the top and photo of Peter Davison on the cover was very similar. In fact, the first quiz book came out at the same time as Target's *The Visitation* novel, where the similarity in covers is astonishing.

"Well... I hate to pass the buck but... We don't licence the books, that's done by BBC Publications. For some historical reason if the BBC produces a series and the whole format is the BBC's as it is with *Doctor Who* then the rights for publishing automatically go to another department – BBC Publications, who are not part of Enterprises as we are. Supposing they don't want to do the publishing themselves, which they don't with *Doctor Who*, then they licence another publisher. I must say that whilst I'm very much aware of W H Allen, I'm not aware of Magnet. There, buck passed..."

So all books are licenced by BBC Publications?

"The only one that wasn't was the MacMillan *Unfolding Text* which is a sort of critique of the series, a review. By the same token *Starburst* may include an element which is *Doctor Who* but it's only a bit like a review so they don't need a licence." And, of course, we licence the Marvel magazine."

Going back to fandom, I asked whether Britain, like America, had fans turning pro and producing merchandise.

No, not really. There's Stuart Evans and his Dalek Construction Kit and John McElroy – although we approached him because we felt he was an adventurous sort, flying out to America regularly and taking some British merchandise with him, so we actually licenced him to sell BBC photos, which he's now doing very successfully, but that was our approach rather than his, to combat the huge sales of pirate photographs. We haven't heard from other fans and we are prepared to consider any. What I don't really encourage though are the letters I tend to get from the young fans, although I understand why they do it, saying "I think it would be a good idea if you made a model of the Doctor and then you could make one of his companions and then one of each of

the monsters and one of all the robots..." I mean really – bless their hearts – they've probably sat up all night trying to think of all the names of just about every character from the series, and then they write loopy letters telling me they think it would be a great idea if I made these figures. And I understand their reasoning and I certainly don't expect them to understand why the BBC doesn't – or can't – make these figures. If you can get that across in this interview it could save a lot of people burning the midnight oil writing one of these letters to me as well as their 16p stamps."

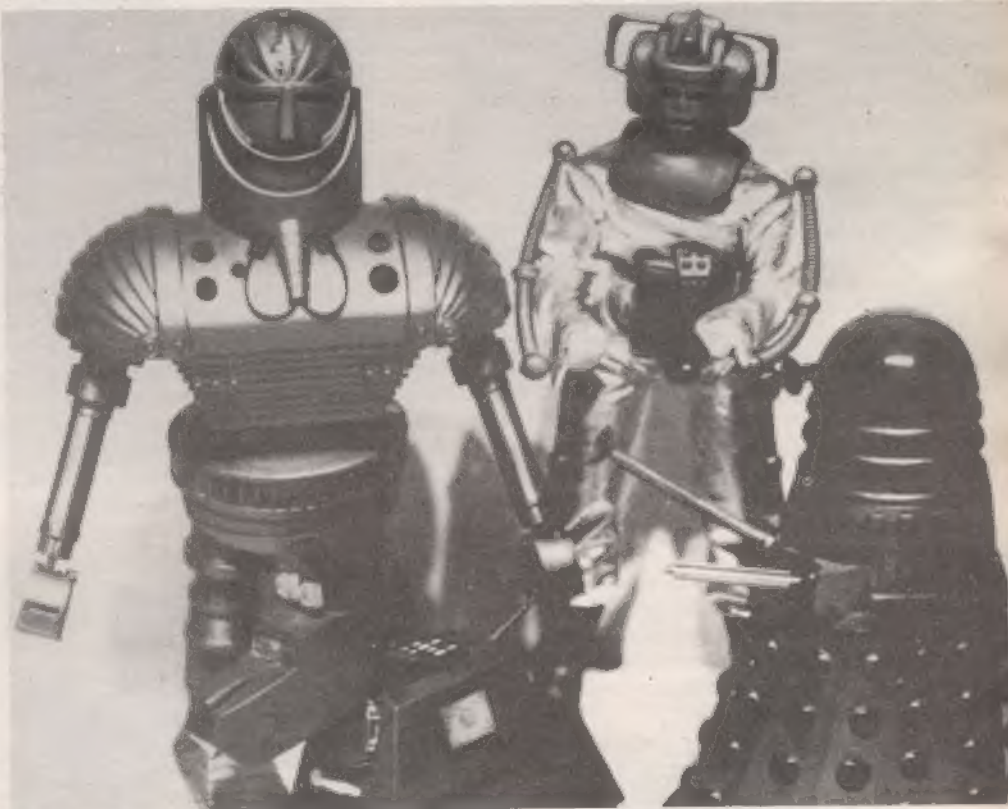
Having concluded that the average fan is rich enough to send mail first class, I broached the subject of these possibly expensive models, or even toys like the *Star Wars* range. If he was trying to interest a company in producing them, wouldn't they be justified in refusing on the grounds that the show's turnover of characters is phenomenal: as soon as they start making Peter Davison figures, he goes and leaves.

"Well, I do look for cooperation from the programme department regarding the de-

until March and he'll be coming up in repeats next summer so you've got practically a year guarantee that he's still the Doctor. 'Oh fine fine,' they said and were reassured – it's fine as long as we have that advance warning. And most of our licencees being small companies know that *Doctor Who* fans will continue buying stuff for a bit and Peter Davison will still be seen in America even if not here."

If you can convince the makers of toys that Peter Davison will still sell could you convince them to produce something like an Ice Warrior figure, although that hasn't been on screen for about ten years?

"There is no way I would – in this country: we wouldn't attempt to suggest it to them – although Denys Fisher tried it some years ago. I must say that in my estimation they were rather foolish to take a licence on the Giant Robot, but the other characters in their range were the then Doctor, Leela, the TARDIS, inevitably K9, a Cyberman and of course the Dalek, which were all fairly constant factors – well we don't have Leela now, but she was in it for quite some time



velopment of characters and their future in the series. For example, this office had to reassure worried licencees recently when the future of the TARDIS was in doubt.

So my reaction to your question is that I only encourage people to use an element from *Doctor Who* which is extremely well known although if the TARDIS was never seen again amidst all the wailing and gnashing of teeth from the fans (apologies if I sound cynical) there would be a massive market from them as they rush out and buy everything with the TARDIS on before it vanishes. As for the Doctors, when it was announced that Peter Davison was leaving there was lots of boo hooing from some British licencees, but there the information was helpful because it was announced well in advance. People then rang up and said "My problem is I've got all this stock" and I'd say they shouldn't worry as he's still on air

and they wanted her because she was relevant to the range. The TARDIS is an on-going feature and K9 was then, although he's gone now. I don't think I could go to see Palitoy now and say 'I think you ought to produce a range with him in' but I will certainly go to their American bosses and say to them that they ought to because if America you can guarantee they're seeing K9 and the Daleks and will be for a long time to come. As to distribution over here, they would arrange that. If the American parent company has got the licence they would be fools not to encourage their British company to take it up. And the British company would be somewhat foolish if they didn't and of course they don't have to invest any money, all they would do is buy from their American parent and bring them over. But the nut to be cracked is the American parent. Whether *Doctor Who* is big enough yet in America to ►

interest them, or whether it will be – that's the big question mark, because what *Doctor Who* has not got is a feature film, which we'd dearly love. We've had some approaches but we had to turn them down because they were not what we were looking for."

If one of the big companies like Columbia or 20th Century-Fox were interested, isn't there a danger that they would want Harrison Ford or Robert Redford to play the Doctor – or would the BBC insist on Colin Baker playing the lead?

"Well, I wouldn't like to commit the BBC to saying who the Doctor would be – we *might* but we'd also sit and listen to what they say – if the right offer were put our way, we'd *certainly* listen! Seriously though, one of the major things we would want is for whoever was the current producer of the BBC programme to be involved in some capacity in the production of a film, as with the 1974 stage show, which pleased the fans. A major film won't be quite so dictated by what the fans want because if it happens it'll go *zap*, straight out into the market place to a much wider audience. Without wanting to sound superior, we will be protecting our own interests rather than the fans! We will certainly be saying we want a degree of artistic control, which would be exercised by our current producer. Two things we would certainly say is that the money has to be substantial and interesting to us and also that they don't have a free hand to interpret *Doctor Who* as they see fit.

Moving on to the records now – I asked if BBC Records was part of Enterprises or whether, like Publications, they were separate?

"Yes, they *are* Enterprises and we liaise quite a lot about these things. For instance if there were to be a *Doctor Who – The Music Volume II* it would be them who produced it. But needless to say, we have our inter-departmental meetings now and again and someone might say, '*Doctor Who* is doing alright at the moment, are you doing anything now on it?' and we'll say, 'Yes, we've a lot of new licences issued and that tends to show there's some interest' and BBC Records might then say, 'Oh, time we brought out a new record.'"

Sitting on a table in Chris' office is a set of ceramic tiles that when put together show an artwork picture of Tom Baker. I asked what it was, and was it British?

"It's British – the art work was originally done by British Home Stores for boys underpants! We sold some at Longleat in fact – there was one chap, sadly he was not the brightest of people, who was convinced it was a record, because we had it made up and glued onto an upright stand. So this chap all day long kept coming back asking, 'How much is tha record' and we calmly directed him to where BBC records were set up – we hadn't a clue what he was talking about! Anyway they sent him back to us, we sent him back to them and this went on for ages. Eventually we twigged what he wanted and explained that it was *not* a record but ceramic tiles. 'Yes, okay' he said, 'But how much is *that* record!' Finally we gave up and sold it to him. It was considerably more than a record, they retail

at around £15 and I only hope he didn't go home and try to play it!" Having brought the subject up, I pursued the questioning about Longleat and asked whether it was successful or not.

Yes, Longleat was a success in every respect, although it was a personal disaster for some people and needless to say, every sympathy goes to those people. What we had no idea – what we couldn't possibly have foreseen was the amount of people who turned up. A lot of work went into it and a lot of frayed nerves came out on the part of the BBC staff. It was that unfortunate situation where somebody is travelling from the other end of the country and has arrived four hours after the start and is a little miffed to say the least that he can't get in. But how do you tell this person, who's just driven all the way from Newcastle, and has got the wife, the kids and the mother-in-law that there's simply no room! It's just thoroughly bad luck. There is a tale, which may well be true, that one chap came all the way from America, without a ticket, and couldn't get in.

Having covered Records and Publications, obviously the next thing was the BBC Videos. Are they again part of BBC Enterprises?

Yes. You know there's the *Revenge of the Cybermen* video and it was my idea that they came to Longleat and do a poll of the people there to see what stories they could do. I don't think it was very helpful to them because they got about 5 votes each for about 500 titles but what it did mean was that people became aware that there would be a *Doctor Who* video soon and this was a good bit of pre-launch marketing. The sales of the video have done very well, next to *The Falklands* and *The Royal Wedding* I think I'm right in saying that *Revenge of the Cybermen* is the 3rd bestseller for the BBC. It's certainly consistently in the charts, and is doing a lot better than other recent

releases. I think it's a reasonable assumption that there are more to come, but I really don't know when, maybe by late summer. Nevertheless, because there is so much piracy, if anybody knows of anybody offering *Doctor Who* videos for sale, other than this one, I'd very much like to hear about it!"

Finally then, having mentioned *The Doctor Who* gloves, the Royal Dalton china plates and Stuart Evan's Dalek Construction Kit, what other new merchandise is coming?

"I do expect some white metal figures soon, like those *Dungeon and Dragons* ones – I've at least two people showing interest in those, so that's certain, although it'll be some way off. Waddingtons in America are bringing out some new jigsaws – although they're not in their puzzle catalogue for Britain this year, perhaps next year. They will use the artwork from Andrew Skilleter's Profile Prints, which is nice, because the last Waddington puzzles were not so successful – you know those overlaid transparencies with Peter Davison and the Daleks and Master.

These new ones with Andrew's artwork will be brilliant. I don't know how many pieces they are – they're trying for the toy market because although Waddingtons do those great huge adult jigsaws you have some difficulty in persuading them that adults will buy *Doctor Who* jigsaws. So those are definite. Then there are Susan Moore's figures, her resin moulds. There's one of the TARDIS and one should be of Delgado's Master with an Anthony Ainley one to follow, I'm sure. And I expect those to be followed by other figures, but don't expect to see vast quantities – definite specialist shop material there. There will also be a different Marvel comic in America – needless to say quantities of that will get over here – and if I know Marvel in America it will be nearly all comic strip. I daresay that for quite a long time they will just be using up old material – we'll have to see".





GALLIFREYAN GROOVES

In this section we'll be taking a look at all the singles and albums that have been released to tie in with *Doctor Who*. I have, it should be noticed, deliberately missed out a couple of things. If I were to try to list all the appalling versions of the theme tune on assorted *Geoff Love and his Music* type cheap albums that cover lots of TV themes, I could be here until doomsday researching them, let alone finding time to write about them, so I've ignored them. Secondly, there have been records that pick on names or things from the world of *Doctor Who* that aren't really relevant: had you ever heard of groups such as *The Cybermen*, *K9 Hassle* or *Dalek i* (aka, *Dalek i Love You*) whose first single came out in 1979 and was called *Destiny*? Possibly the only one of any merit was the "B" Side to a single by *The Human League* (now you *must* have heard of them!) called *Tom Baker*, which came out soon after the announcement of his retirement from the series. The cover featured a photo of Tom's face and there was an inscription around the centre of the record that simply said, "Thanks, Tom". Whilst being a fairly jolly bit of music, it isn't actually relevant to the series, but if you want to track it down the single was called *Boys and Girls*, was on the Virgin label and the number was VS 395.

While we are talking about the "pop" music influence, two records worthy of mention both occurred during Tom Baker's reign as the Doctor. The best known was by a band of session musicians who called themselves *Mankind* and produced a single called, would you believe it, *Doctor Who* which was a disco version of the theme tune, and had a few lyrics randomly thrown in to pad it out to the required three minutes. It came in both 7 inch and 12 inch formats, the latter boasting a sleeve that showed a face with the top of the head cut away from which the words "Doctor Who" floated out. The 12 inch also came in either black, blue or green vinyl. It was on the Pinnacle label originally (PIN 71) but was later reissued on Motor Records (MTR 001) and I believe it to still be available. Next up, there was a record by a group called *Blood Donor* called *Doctor ...?* that appeared on Safari Records (SAFE 29) and is a tribute to the Time Lord which contains such startling lyrics as:

Suddenly

His Time Machine

Dropped Down From



Above The fourth Doctor stares out from *The Human League's* flip side to *Boys and Girls*
Right The illustrated sleeve of *Doctor Who* and the Pesticatons

The Sky
With His Long Scarf
And K9 Friend
It's Doctor Who
It's Doctor Who
It's Doctor Who

And there you are! Whilst not actually falling into the "novelty record" bracket like the *Mankind* single (this one is *almost* a good song, musically it is good) it is hardly Duran Duran or Culture Club. The cover shows on the front the TARDIS materialising on top of a hill, whilst the back cover shows it having landed, the sky having turned into dusk, and the door slightly open letting out a shaft of light. Nice art by Bob Suffolk and almost worth buying just for that.

The BBC themselves seem to hold the, er, record for releasing *Doctor Who* records,

or featuring tracks from the programme on their albums. Two examples of this were an early LP entitled *BBC Radiophonic Music* and more recently to celebrate their 25 years of existence, *Soundhouse*. The former contains Delia Derbyshire's music from the Jon Pertwee story *Inferno* although it isn't actually called *Inferno* but *Blue Veils* and *Golden Sands*, used in episode 2, and *The Dedelian Mode* used in episodes 5 and 7. The relevant music on *Soundhouse* (which is still available) is by Malcolm Clark and is called *The Milonga*, originally used in a programme called *Borges at 80* and reused by Malcolm in *Enlightenment* in episode three at Wrack's party. The relevant numbers were REC 25M for *BBC Radiophonic Music* and REC 467 for *Soundhouse*.



Still with BBC Records, we have most recently their excellent *Doctor Who The Music* which features tracks from the various folk involved in the series for the 18th, 19th and 20th seasons, as well as a snippet from Malcolm Clark's peculiar score from *The Sea Devils* circa 1972. The composers involved, apart from Malcolm, are Peter Howell including his stunning adaptations of Holst's *Mars* (from *The Planets Suite*) used in *The Leisure Hive*, Roger Lamb, including his theme for Nyssa, and Malcolm's work from *Earthshock* including a passage at the start of the *March of the Cybermen* track that sounds uncannily like the theme music to the old ITV *Randall and Hopkirk (Deceased)* series. *Doctor Who - The Music* is a marvellous collection of stuff, marred only slightly by the lack of Paddy

Kingsland's music who, being a freelancer and not BBC Staff, couldn't feature any of his work. Perhaps Paddy could bring out an LP of his own stuff, notably his *Mawdryn Undead* material.

The 1979 Radiophonic Workshop celebration LP, this time for 21 years, called (strangely) *BBC Radiophonic Workshop - 21* features 1 minute 13 seconds worth of the TARDIS taking off and also the original theme (1 minute 30) and most importantly Dudley Simpson's wonderful 42 seconds worth of music from *Mind of Evil*, which claims, according to the sleeve notes, to be "one of the first pieces of incidental music for *Doctor Who* to be realised on a synthesizer". REC 354 is the number. *Out Of This World* is another LP that features the TARDIS take off effect, coupled with the landing

effect, and its number is REC 225. Recently the BBC issued *Sci-Fi Sound Effects* (REC 420) and this contained a series of effects from *Hitch Hikers Guide To The Galaxy*, *Earthsearch* and effects from all four *Blake's 7* series (the cover of the LP boasted a shot of the *Liberator*) and from *Doctor Who* there were a series of sound effects from the 18th season including such items as the Time Winds from *Warrior's Gate*, Earth Shuttle Arriving from *The Leisure Hive* and even the now famous Cloister Bell from *Logopolis*. All wonderful stuff and a good sequel to the earlier *Doctor Who Sound Effects* (REC 316), most of which were taken from the Baker era although there are one or two Pertwee pieces too. Interestingly enough, a great many of the effects list their sources by their working titles, thus indicat



ing that the Radiophonic Workshop store their *Doctor Who* material under such pre-transmission titles as *The Exillons* (which became *Death To The Daleks*), *the Destroyers* (*The Sontaran Experiment*) and *The Enemy Within* (*The Invisible Enemy*). The cover of this LP shows the TARDIS in the Time Corridor from the Baker title sequence, although it is plain to see that the TARDIS has been superimposed, as the TARDIS actually seen in the title sequence can just be spotted poking out underneath the "new" TARDIS (fairly useless information, but I thought I'd mention it just the same). Amongst the effects on this LP (the first one from the BBC devoted solely to *Doctor Who*) are the sonic screwdriver's noise, the TARDIS door sound and, joy of joys, the immortal Dalek Control Room background effect, used in nearly all Dalek

stories and a constant favourite of the series' fans. Remember *Moonbase 3*, the ill-fated BBC SF series that was cancelled after 2 mere 6 episodes. The BBC released the theme to that on a single and the 'B' side contained a series of tracks featuring Dudley Simpson's music. This included the famous Master's theme in incidental music to *Mind of Evil*. Sadly, the record is long since deleted. Like most Sound Effects material, these are all in mono as opposed to stereo, but that's hardly surprising as few shows go out on air in stereo.

Still with BBC Records, there is the theme music itself – no less than three versions have been issued as singles, and it has also turned up on two LPs. The first of these was the BBC's *Space Themes* collection of the mid-Seventies which, amongst others, featured a weird version of the *Star Trek*

theme and the original *Tomorrow's World* music. This record was eventually deleted and *Space Invaded* replaced it (REH 442) complete with Peter Howell's new theme and a selection of his *The Leisure Hive* music (the same as featured on *Doctor Who – The Music*).

As for singles, we move away from BBC Records briefly as the first release of the music back in 1964 was on the Decca label (now defunct) and had a number F 11837. A great many record shops claim that this has been deleted, equally a number say it is available. I suggest you try ordering it and see what happens. The second time it was released (1973) it had been updated to the Jon Pertwee version, complete with TARDIS take off sound stuck rather annoyingly in the middle. The number of the record was RESL 11 and the cover showed a black and

white shot of the TARDIS in front of a series of swirling patterns with the arrival of the fourth Doctor the same version (RESL 11) was repackaged, this time with the TARDIS in the Time Corridor from the title sequence (a smaller version of the *Sound Effects* cover). This lasted right up until 1980 when Peter Howell's version was issued (RESL 80) with a grinning Tom Baker on the sleeve. Then when Peter Davison took over, his face adorned the cover and one presumes that Colin Baker's features will do likewise.

The final BBC Record we can look at is the famous *Genesis of the Daleks* soundtrack LP released in 1979 to coincide with *Destiny of the Daleks* on TV. Well, whilst there's little doubt as to which story is superior, it is still a shame that so much was cut from the record (although I accept that six episodes would have probably resulted in a double, and therefore very expensive, album). Tom Baker cheerfully narrated his way through the missing chunks of story and, resplendent in its photo-collage cover (all black and white stills rather hamfistedly coloured in), it remains a true gem in any collection.

Of course, the BBC weren't the only ones to try *Doctor Who* soundtrack – there was the TV 21 record featuring David (Dalek/Mechanoid voices) Graham narrating most of episode 6 of *The Chase* (there were, due to production mix-ups, two different versions of this record, one with typically *Who*-ish music and one with Barry Gray/*Thunderbirds* music). The other record was an entertaining little LP from Decca, released through their Argo department, called *Doctor Who and the Pescatons* and featuring Tom Baker and Elisabeth Sladen as the Doctor and Sarah fighting the giant shark like creatures from a distant planet. Bill Mitchell (of *Frontier In Space* fame) joined the cast as Zor, leader of the Pescatons, and the whole thing was written by one time *Doctor Who* script-editor and author of the 1968 story, *Fury From The Deep* Victor Pemberton, who clearly has an affinity for water based stories. The record sold reasonably well but was deleted a year or two after its release (a possible reason for this was that it didn't come out until after Lis Sladen had been replaced in the series by Louise Jameson's Leela).

Back to novelty records now and back to BBC Records briefly for *Doctor Who Is Gonna Fix It* (RESL 132) released during 1983 by an Australian man/group (who knows?) called Bullamakanka and is a silly little ditty that is worth having because it is so awful (rather like the 60s record *I'm Going To Spend Christmas With A Dalek*). When you consider how long Australia has had an interest in the programme it is perhaps surprising that this seems to be the first and only record from the country about the series.

Who's Who? is the first and only record by Dalek film star(?) Roberta Tovey, who played the movie version of Susan. Released by Polydor (BM 56021), it ranks high in the stakes of most dreadful record ever, but another contender for that title is *Who's Doctor Who?* by, would you believe, Fraser

Hines, whilst his character of Jamie was at its height of popularity in 1968. This was released on the Major Minor record label, number MM579 (does this mean that there were 578 previous records on this label devoted to tv programmes – and were they all as bad as this one?). The last in our list of "novelty" records is the best. It was actually made by Doctor Who himself, Jon Pertwee. Called *Who Is The Doctor* it was a sort of galactic poem about the Doctor with a background of a version (in its loosest sense) of the theme music. It was released on Purple records (the EMI offshoot originally catering for the heavy rock band Deep Purple) and had the number PUR 111. Needless to say it has long since been deleted, which is a shame. Here's Jon's words (he wrote the lyrics, naturally):

*I cross the void beyond the mind,
The empty space that circles time,
I see where others stumble blind,
To Seek a truth they'll never find,
Eternal Wisdom is my guide,
I am the Doctor.*

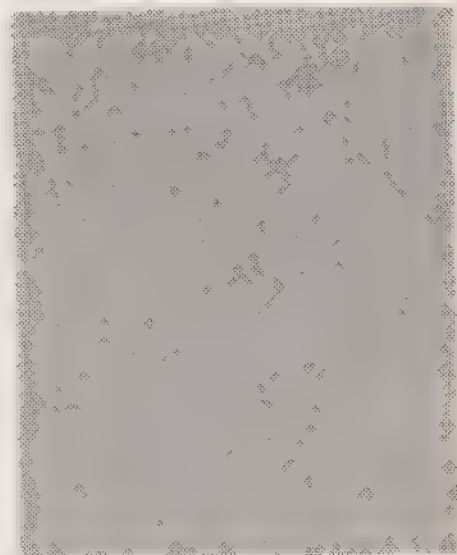
*Through cosmic wastes the TARDIS flies,
To taste the secret source of life,
A prescience science can't deny,
Exists – within – outside – behind,
The latitude of the Human mind,
I am the Doctor.*

*My voyage dissects the course of time,
"Who knows" you say – but are you right?
Who searches deep to find the light,
That glows so darkly in the night?
Towards that point
I glide my flight.*

*As fingers move to end Mankind,
Metallic teeth begin their grind,
With sword of truth I turn to fight,
The satanic powers of the night,
Is your faith beyond your mind?
Know me – am I, The Doctor?*

Finally, a quick mention for the theme music to the K9 Special *A Girl's Best friend* the music of which, called *K9 And Company* was written by Ian Levine and Fiachra Trench and released on Solid Gold records in 1982 and I think it is still available, the number being SGR 117.

If you know of any other records that I've missed, don't hesitate to drop a postcard to Marvel and maybe we'll give it a mention in *Galtrey Guardian* in our monthly *Doctor Who Magazine*.



DOCTOR WHO- NON-FICTION BOOKS

The last few years have actually seen some of the best books about the show coming out, not only from WH Allen but also Macmillan, Andre Deutsch and Wayland. Taking the latter first, Wayland issued a book in 1980 called *A Day With A TV Producer*, part of a series of *A Day With . . .* books, others included a footballer, a policeman and a vet. Needless to say, this book by Graham Rickard featured John Nathan-Turner in his early days, and follows the production of *The Leisure Hive*. The book is a very simplistic one, which is hardly surprising as the series of books were intended as educational — for schools and not the High Street shops, although by the nature of its contents it did in fact creep into places like WH Smiths, etc. Costing a rather exorbitant £3.25, this thin book can hardly claim to be the greatest book about *Doctor Who* ever written, but nevertheless is worth looking at in a library as an insight into the making of a story. It features interviews with June Hudson, the costume designer responsible for the 18th Season costume for Tom Baker, Matthew (Adric) Waterhouse looking through his first script and even John and then-secretary Jane Judge looking at an early issue of *Doctor Who Weekly*! It is interesting to see that amongst the stills on John's wall are a couple of Peter Davison — and this was produced quite some time before Tom Baker announced his intention to leave the series.

A far superior book, although again one of an educational series originally meant for schools is Alan Road's *Making of a Television Series*, published by Andre Deutsch at £4.95. This large format book, full of colour shots taken especially for the book, follows the making of *The Visitation* from Peter Davison's first season. After an introduction by Peter, the book starts with a section about the programme itself and gradually going onto *The Visitation* with shots from rehearsals, the location shoot in Berkshire and then the studio work. There are interviews with John Nathan-Turner, Eric Saward, Peter Moffat, Peter Davison, the designer, the other regular cast, make-up, visual effects, costume designers and even the fan club, co-ordinated by a gentleman known as Superfan Saunders! What more could one ask from such a book?

In contrast to this, in 1983, Arrow finally published Mark Harris' *Technical Manual* a book first rumoured to have been written four years earlier! Whether the wait was worth it depends on how

much accurate information the fan wants to get from a book: the illustrations were splendid but the written work left rather a lot to be desired, including such inaccurate information as the Servo Robot from *The Wheel In Space* having "vocal indicators" to "show humans which robot is speaking". Well, for a start there was only one Servo Robot and the poor chap couldn't utter a sound if he tried! Then there are such mistakes as three-armed Quarks and the Master's prison ship from *Frontier In Space* becomes a Space Freighter! The technical manual retailed, in large format hardback, at £4.95. Despite assurances from Arrow to the contrary, last year saw a paperback version which, according to the bookshops I have enquired at, sells equally few copies. A good idea had it been researched better, but a fairly useless reference book as it stands.

And so to Macmillan's *Doctor Who: The Unfolding Text*, a superb book by two highly intelligent and articulate gentlemen, John Tullock and Manuel Alvarado. Okay, so it is advisable to have a copy of the Oxford English Dictionary beside you when you read it but nevertheless, as a work of reference it is amazing, a truly interesting, if a little long-winded book. Again intended for Colleges and Universities primarily, by the nature of the subject it has sold very well in the specialist shops that have carried it, although obviously the paperback has sold more copies than the £20 hardback.

Then there are the entertaining little books in the 'question and answer' bracket which range from Nigel Robinson's largely accurate *Doctor Who Quiz Books 1 & 2* through to Michael Holt's *Quiz Books*, published by Magnet, an offshoot of Methuen. These latter books, *Quiz Books of Dinosaurs, Space, Magic and Science* are really good examples of using the television to sell general reference books to kids who will buy anything connected with *Doctor Who* whether it is relevant to the programme or not. Magnet cleverly grasped the 'look' of the top selling range of novels from Target by having the logo at the top and a photo of Peter Davison on the front, in fact an almost identical still to the one on Target's *The Visitation* novel, which was released at the same time as *The Quiz Book Of Dinosaurs*. The *Quiz Books* take the form of a narrative utilising, in the dinosaur one, Tegan, Nyssa and the Doctor, the Time Lord questioning his companions as they wander through prehistoric Earth. By the time we get to the *Quiz Book of Space*

Nyssa has been replaced with Turlough and there are plenty of comic-strip type illustrations. These *Quiz Books* weren't the first books to use the character of the Doctor in an unrelated (to the TV show) but educational way with children. Target themselves used such a format way back in 1976 when Terrance Dicks was called upon to compile *The Doctor Who Dinosaur Book*, complete with splendid illustrations by George Underwood. This clearly sold quite well because a year later Target issued a series of books called *Doctor Who Discovers*, which came with a free poster version of the cover and plenty of stills of Tom Baker to accompany the illustrations of the book's subject. Five of these books were issued, *The Conquerors, Space Travel, Early Man, Strange and Mysterious Creatures* and, would you believe, *Prehistoric Monsters*. These clearly weren't the success that the Terrance Dicks one was and the project was cancelled before the final book in the series, *The Inventors* came out. Whilst the posters were a good collection with some of the best artistic interpretations of Tom Baker I've ever seen, the books were hardly inspired and their demise goes to prove the fact that no matter what the packaging, kids don't really want to be educated so cheaply, especially by the Doctor.

Still with Target, we find between the two *Doctor Who Quiz Books*, Nigel Robinson found time to pen a *Doctor Who Crossword Book* and, still with puzzles, 1984 should give us Adrian Heath's *Doctor Who Puzzle Book* towards the end of the year. Also on their way later in the year is the *Doctor Who Pattern Book* and a follow up to Peter Haining's hugely successful *Doctor Who — A Celebration* called *Doctor Who — The Key To Time: A Year-By-Year Record*. If it is anything like *A Celebration*, then it ought to be good. Most of you are probably familiar with the book, but for those of you who still haven't decided to purchase it (and at £10.95, who can blame you?) I'll just point out that it must rank as the most popular book of all the non-fiction books, outselling just about every non-fiction imprint Target have ever released. It contains interviews, retrospectives and information on the series from *An Unearthly Child* right through to *The Five Doctors*; I believe it is the most comprehensive work on *Doctor Who* released so far and well worth the money. Late last year WH Allen released 500 leather-bound copies which came in a presentation case and retailed for around £30 and the

DOCTOR
WHO

The Making of a Television Series

Alan Road

Introduction by
Peter Davison



fact that those sold within a few weeks is surely an indication of the book's popularity!

Terry Nation's *Dalek Special* was, ironically written by Terrance Dicks, as was *K9 And Other Mechanical Creatures*, two specials from Target in 1979. The Dalek one contained an original story and a series of mini-features, photographs, art (by Andrew Skilleter) and puzzles. Likewise, the K9 book was a series of stills with K9 telling us about the various robots the Doctor has encountered, with a few puzzles to balance things out. The books retailed at 95p and 85p respectively when they first came out and as far as I can gather, they are still available.

The *Doctor Who Programme Guide Volumes 1 & 2* by experienced SF feature writer and Starburst contributor Jean-Marc Lofficier arrived in 1981. Panned by the fans for the countless mistakes in the hardback versions, and mostly corrected in the paperback versions, the books' main failure was in their attempt to be encyclopaedic in such a small couple of books. The paperbacks are worth having in a collection but there is a tendency to take much of what is stated with the proverbial pinch of salt; useful if you want to corroborate a fact, but not recommended if you want to discover something new.

The two *Doctor Who Monster Books* by Terrance Dicks, both now out of print, were a couple of useful references to the series' many aliens, populated by lots of good photos and some terrific "blow-ups" of Chris Achilleos' book covers. The first book, which was large format unlike the second, also had a free poster which was the Chris Achilleos cover, seen on page 28 of *Doctor Who Magazine* issue 87 to accompany David Howe's interview with Chris. A smashing piece of art to accompany a good little book. The *Second Doctor Who Monster Book*, was A5 sized and carried on from where the first book left off. Again an Achilleos cover, but sadly not a poster in sight. Overall, two good books and should you ever come across them, well worth including in your collection.

Finally in this look at non-fiction books we come to the first and best of all these books, *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks. Released in 1972 it covered everything up until *The Sea Devils* and had a smashing cover photo of Jon Pertwee and a Sea Devil. It was published by Piccolo books and is a highly sought after book by collectors, recounting the trial of the Doctor by the Time Lords (thus incorporating the series' history) and using UNIT memorandums to fill in the gaps. There are also features of the then stars of the show, a detailed description of how the series is made (with reference to Hulke's *The Sea Devils*) with pages from the script, shooting schedules, early synopses, etc. Then there is Doctor Henderson's medical report on the Time Lord when he looked after him at the beginning of *Spearhead From Space* and many other really well written articles about the show. A majority of the

written work was by Malcolm Hulke, and when Target redid the book, the names were reversed on the cover, as Terrance re-wrote most of it, updating many things and this time the "featured" show was his

own Tom Baker introductory show, *Robot*. The Target version is still available, but the Piccolo has long since been removed from the publisher's catalogues. ■



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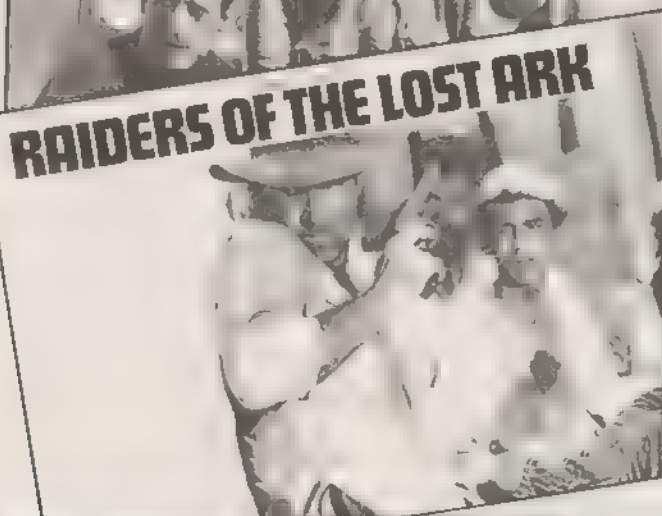
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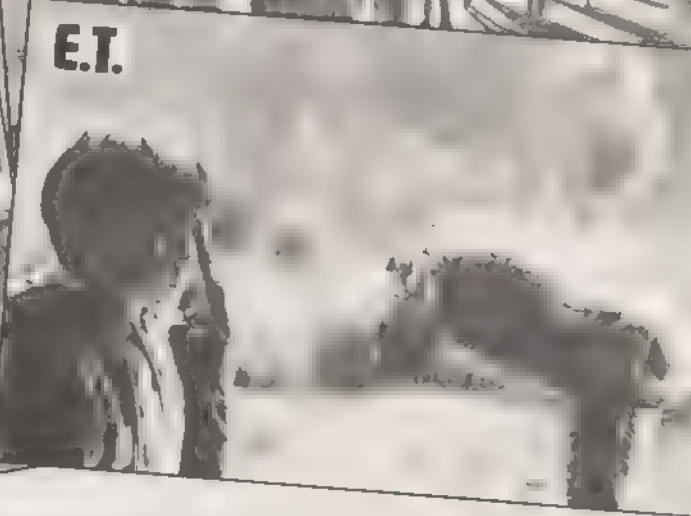
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DOCTOR WHO—OVERSEAS

Doctor Who, Jo Grant en de generaal moeten de zaak uitzoeken. Jo komt per ongeluk in de tweentwintigste eeuw terecht. De Doctor volgt haar en wordt gevangen genomen door zijn oudste en bitterste vijanden; de Daleks. Nadat zij de Doctor door de afschuwelijke Brain-analysator hebben laten verhoren, beramen de Daleks een aanval op de Aarde van de twintigste eeuw...

And there you have it — a crash course in Dutch. And the fact that if you pop over to Holland you can buy such gems as *Day Van De Daleks* and *De Kruisvaarders* with relative ease is quite ironic when you remember that the series was banned over there because it was reckoned to be too violent. But Holland isn't the only part of the world to be blessed with their own versions of Target's top selling series of novels, there's places as far apart as America and Turkey, Germany and Portugal. *Day Of The Daleks* does appear to be a favourite with non-British readers, *Douter Who E A Mundanca Da Historia* is the Portuguese version, whilst Turkey offers us *Doktor Kim Ve Dalek Baskini*. *Doktor Kim'in yardimcisi Jo Grant bir sorusturma sirasinda istenmeyerek 22'nci yuzyila isinlanir. Onu izlemek zorunda kalan Doktor, eski dusmanlari Dalek'lere esir duser.* Doesn't it just fill you with excitement? And if you had a copy of Malcom Hulke's *VE GIZLI SiLAH* you could read such wonderful lines as *Genc Zaman Lordu, Zaman Lordlarinin dosyalarini korumakla gorevli, kontrol konsolunun basindaki yasli kitaplik memurunun yanina oturdu.* Wonderful stuff, yes? One presumes that a *Zaman Lordu* is a Time Lord and no prizes for working out what *kontrol konsolunun* means. Yes, that is the Turkish start of *The Doomsday Weapon*. Turkey has also given us *Ve Otonlar* (*The Auton Invasion*), *Ve Sibermenler* (*The Cybermen*, what else?) and my favourite of them all, *Ve Korkunc Karadamlari*. And I'll leave you to ponder on that for a while.

One thing the Dutch and Turkish books have in common is their use of the Chris Achilleos covers that adorned the British originals. Not so in Portugal, where two peculiar looking Daleks (two guns, no suckers and a single speech-indicator light right on the crest of its dome) and a rather cartoonish Orgron menacing a very Hartnellish Doctor. *Douter Who*, o programa para crincas que os adultos



adoram... says the blurb on the back, and with Darlon's novel illustration I'm not surprised the crincas adore it! Sorry, Ficcao — the publishers — I'd rather take my chances with Schneider-Buch and their novel entitled *Dr Who Kampf um die Erde* which I'm reliably informed translates as *Struggle For The Earth*. Now, we don't have a story called

Struggle For The Earth. Have they got non-televised story books? Actually, no — this is *Dalek Invasion of Earth*, the excellent cover by a chap called Hardy proves this as we see Daleks exterminating people outside St Paul's (which has shifted from the City of London to Westminster Square) and a massive Dalek ship circling around Big Ben. One gets the feeling that the Daleks have the upper hand here (the sky is orange with flames) and there isn't a William Hartnell in sight! The other book in the series is apparently a fore-runner to this one called *Der Planet der Daleks*, which, as we all know, is actually a Pertwee story set in a different time and place altogether. *London im Jahr 2080 — eine Stätte der Zerstörung und des Grauens, denn die Daleks haben die Erde erobert.* And that's probably a good thing too as all the humans have to say are such wonderful lines like: "Warum? Sie sind ganz einfach deshalb hier, weil sie die Erde erobert haben!"

America have done slightly better (ie, they're in English and therefore I can read them) and with the odd exception of colloquialisms such as jelly babies becoming jelly beans the books remain unchanged in everything bar the covers. I refer to the series the Pinnacle books released (they are now being released in the States identical to the Target versions) a few years back. These included *Talons of Weng Chiang*, *Genesis of the Daleks* and *Masque of Mandragora* being three with particularly imaginative covers, although ones like *Day of the Daleks* suffered badly with three armed Daleks and a UNIT spacecraft!

Incomparable... extraordinary... my hero, Doctor Who ran the cover blurb, a quote taken from an introduction by Harlan Ellison to each book; the same introduction every time, which rabbits on rather tediously about what a wonderful thing the show is — true — and what a wonderful chap Mr Ellison is — that's a matter of opinion; nevertheless the Pinnacle books are quite fun to have and worth collecting for the covers alone. Mind you, contrary to popular opinion, Pinnacle weren't the first to release a Doctor Who paperback, Avon hold that credit with *Doctor Who In An Exciting Adventure With The Daleks*, the late David Whitaker's original Doctor Who novel. It was printed in 1967 and although no mention is made of it, I would hazard a guess that it was intended to tie in with the first film, although if that is the case then it is a shame that Avon didn't use a still from the film on the cover: instead we are greeted with a photograph of three giant plastic Daleks (toys I presume that have been photographically enlarged) and two humans cowering in the middle, with what looks like a November 5th style sparkler

erupting in front of the green Dalek's head. *One man stands against the mutant minds and bodies of an incredible space monster* – and whoever wrote that and stuck it on the cover clearly thought that there was only one Dalek in the whole book. Maybe someone could have shown him the photo . . . no perhaps not, we'd probably have got *One man and one woman with terrible dress sense stand together against three huge plastic multi-coloured mutants with their deadly sparkler eyes* . . .

You may have noticed that I have chosen to steer away from mentioning the Target books available in this country and, one presumes, many other countries apart from Australia and now America. The reason for this is simply because I think most of you are aware of Target and their novels and I have compiled a list which I believe to be accurate of all the books they have released in order of publication. If you think I have made any glaring errors in it, don't hesitate to let us know. Likewise if you know of any more foreign books, let us know as I'd love to feature them in *Doctor Who Magazine*.

Finally though, a mention for the original three books, *The Daleks* and *The Crusaders* by David Whitaker and *The Zarbi* by Bill Strutton; many of you are aware that these books were not first printed by Target but by Frederick Muller Limited back in 1965. Both the David Whitaker books subsequently appeared in paperback form, *The Daleks* published by Armada, and *The Crusaders* by Green Dragon, an off-shoot of Armada, but to date I can find no record of *The Zarbi* in paperback before the 1973 Target version. The three books did, however, in 1975 have the misfortune to be reprinted, in hardcover, by White Lion publishers. They kept the same inside illustrations from the Muller/Target version, but the covers displayed Tom Baker's face. I'm not sure on the history of these White Lion versions: the Baker jackets are dated 1975, yet inside on the opening pages, it suggests that they were released in 1965 at the same time as the Muller originals – if anyone can shed light on this apparent mix-up, I'd be very happy to hear from you.

RY

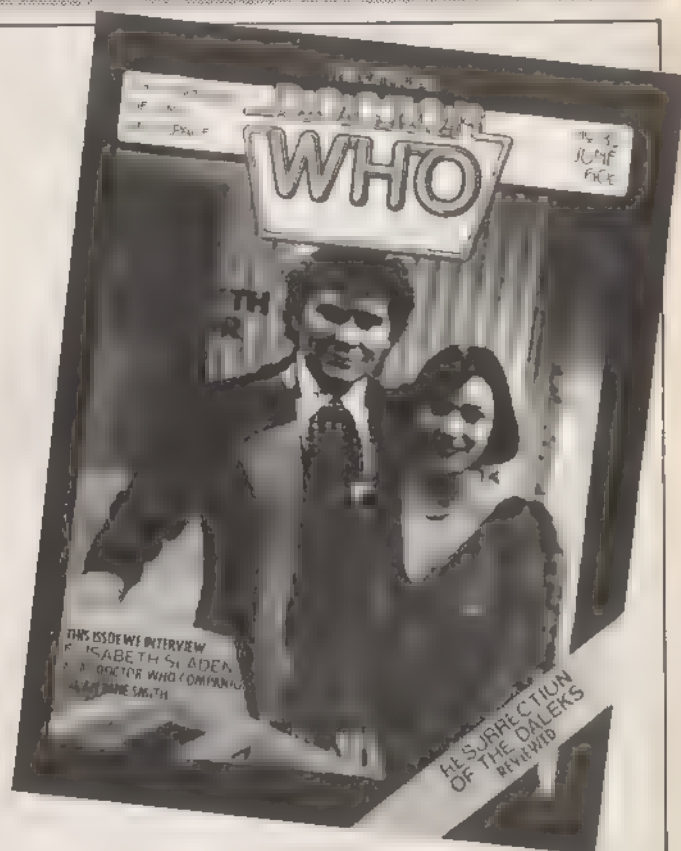


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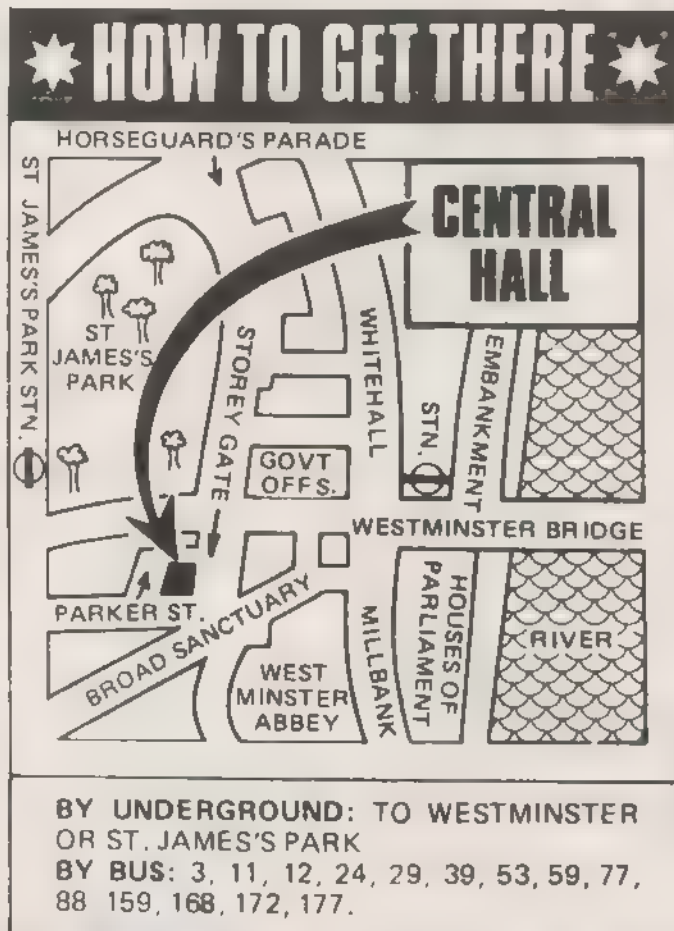


Flip the page and read all about it...

DOCTOR WHO MAGAZINE

**At the London Comic Mart
Saturday, 2nd June 1984,
Central Hall Westminster**

Doors Open Midday



Free on 2nd June?

If you live in or near London, why not drop along to the June London Comic Mart. The staff and freelance contributors of *Doctor Who Magazine* will be there to chat to fans of the TV show and the magazine from Midday onwards.

Admission to the Comic Mart is free.

Admission to the *Doctor Who* signing and work-in session is by presenting a copy of this magazine or the June issue (number 89) of the regular *Doctor Who Magazine*.

At the time of going to press, our guests for the afternoon will be:

John Ridgway—regular artist on the *Doctor Who* comic strip.

Gary Russell—*Doctor Who* features writer.

Richard Marson—*Doctor Who* features writer.

Also present will be the *Doctor Who Magazine* staff and a surprise guest from the BBC...

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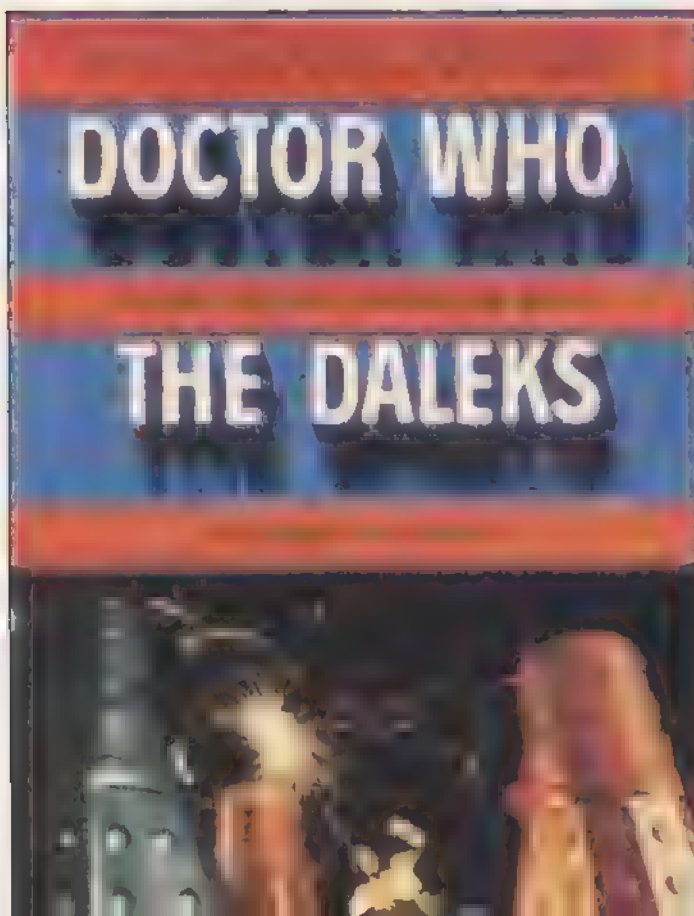
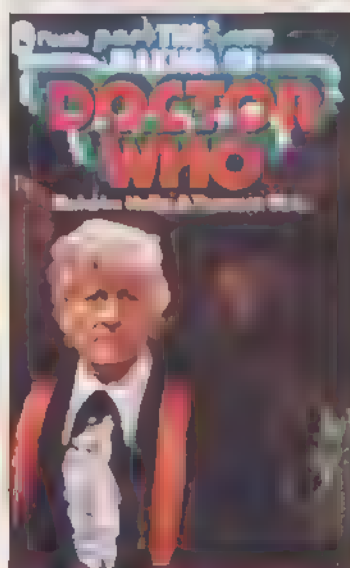
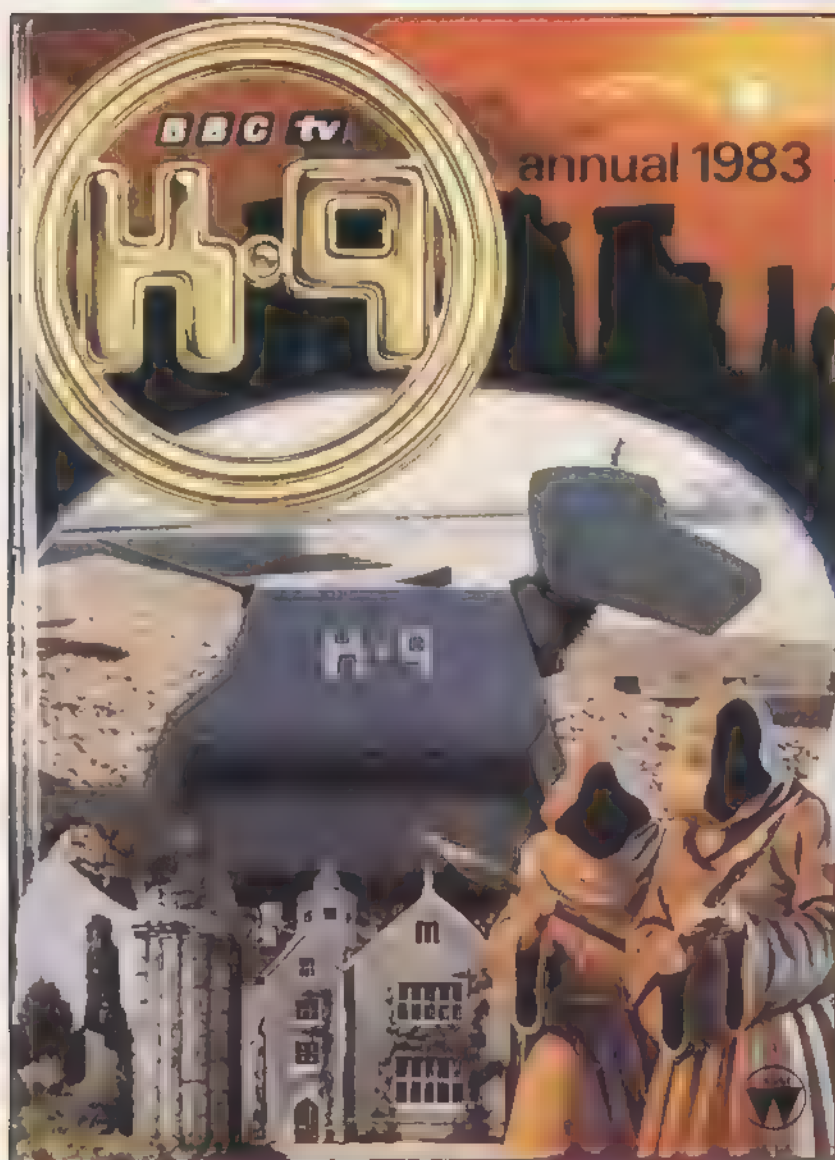
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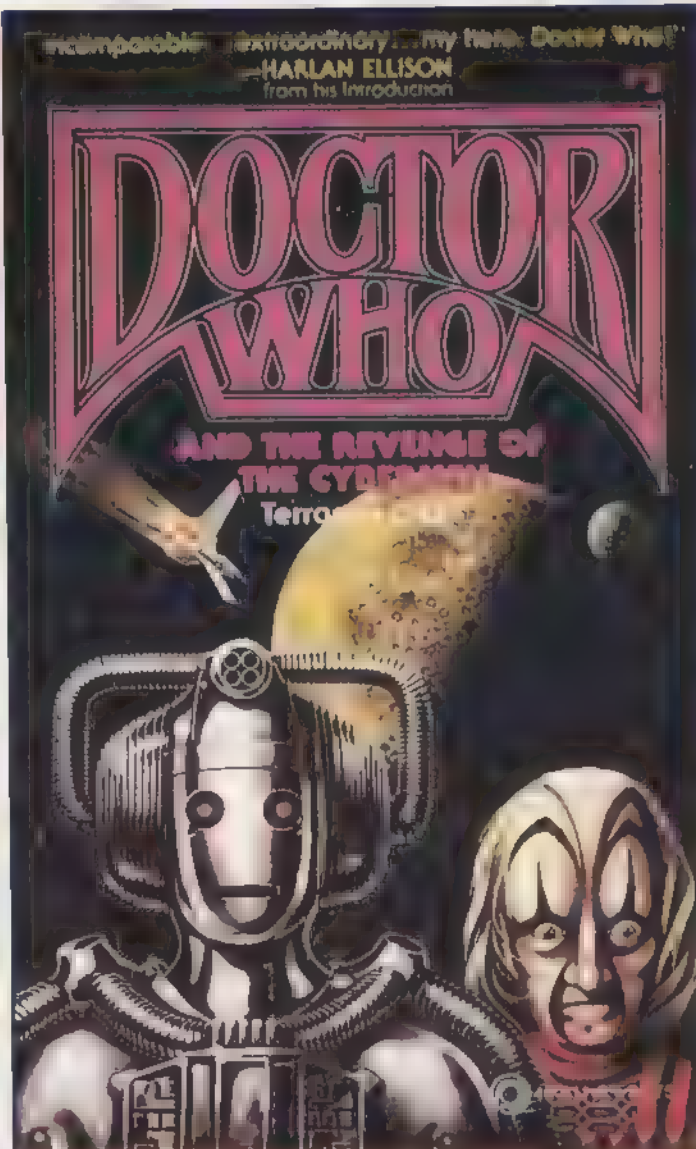
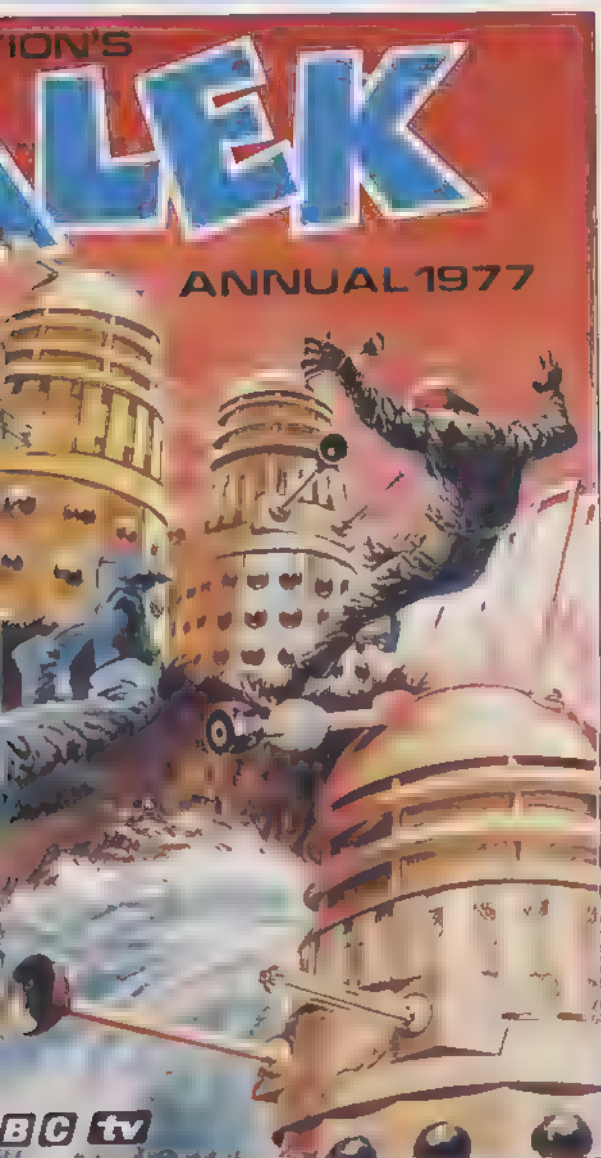
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BOOKS





TOP DOCTOR WHO BOOKS

Compiler's Note: The dates quoted below are for the original paperback publication dates and are as accurate as possible – sources of references for this sort of list are not the easiest of things to come by.

Not every book was released simultaneously in hardback form until *Planet of the Spiders* in 1975, and thus continued until *The Keys of Marinus* came out, when hardcovers were released between three and four months in advance of their paperback equivalents. *Keeper of Traken* marked the return to simultaneous publication, but only for a short while, and *The Visitation* again arrived on the shelves a few months before the paperback. This practise, still ranging between three and four months difference, is to be continued until the end of 1984. Whether 1985 will continue the trend remains to be seen, but I rather expect that it will. This is a practise carried out by most publishers, although the gap between hard and soft cover is usually a year!

My sincere thanks to Richard Marson and David Owen for filling in the gaps.

TITLE	PUBLISHED
The Daleks (David Whitaker)	05/73
The Crusaders (David Whitaker)	05/73
The Zarbi (Bill Strutton)	05/73
The Cave Monsters (Malcolm Hulke)	01/74
The Auton Invasion (Terrance Dicks)	01/74
The Day of The Daleks (Terrance Dicks)	03/74
The Doomsday Weapon (Malcolm Hulke)	03/74
The Daemons (Barry Letts)	05/74
The Sea Devils (Malcolm Hulke)	10/75
The Abominable Snowmen (Terrance Dicks)	11/74

THE FOUR DOCTORS



The Curse of Peladon (Brian Hayles)	11/74	The Hand of Fear (Terrance Dicks)	18/01/79
The Cybermen (Gerry Davis)	02/75	The Invisible Enemy (T. Dicks)	29/03/79
The Giant Robot (Terrance Dicks)	03/75	The Robots of Death (T. Dicks)	24/05/79
The Terror of the Autons (Terrance Dicks)	05/75	The Image of the Fendahl (T. Dicks)	26/07/79
The Green Death (Malcolm Hulke)	08/75	The War Games (Malcolm Hulke)	25/09/79
The Planet of the Spiders (Terrance Dicks)	11/75	The Destiny of the Daleks (Terrance Dicks)	20/11/79
The Three Doctors (Terrance Dicks)	12/75	The Ribos Operation (Ian Marter)	11/12/79
The Loch Ness Monster (Terrance Dicks)	01/76	The Underworld (Terrance Dicks)	24/01/80
The Tenth Planet (Gerry Davis)	02/76	The Invasion of Time (T. Dicks)	21/02/80
The Dinosaur Invasion (Malcolm Hulke)	02/76	The Stones of Blood (T. Dicks)	20/03/80
The Ice Warriors (Brian Hayles)	03/76	The Androids of Tara (T. Dicks)	24/04/80
Revenge Of The Cybermen (Terrance Dicks)	05/76	The Power of Kroll (T. Dicks)	26/06/80
The Genesis of the Daleks (T. Dicks)	22/77/76	The Armageddon Factor (T. Dicks)	26/06/80
The Web of Fear (T. Dicks)	19/08/76	The Keys of Marinus (Philip Hinchcliffe)	21/08/80
The Space War (Malcolm Hulke)	23/09/76	The Nightmare of Eden (Terrance Dicks)	18/09/80
The Planet of the Daleks (Terrance Dicks)	21/10/76	The Horns of Nimon (T. Dicks)	16/10/80
The Pyramids Of Mars (T. Dicks)	16/12/76	The Monster of Peladon (T. Dicks)	04/12/80
The Carnival Monsters (T. Dicks)	20/01/77	The Creature from the Pit (David Fisher)	15/01/81
The Seeds of Doom (Philip Hinchcliffe)	17/02/77	The Enemy of the World (Ian Marter)	17/04/81
The Dalek Invasion of Earth (T. Dicks)	24/03/77	An Unearthly Child (Terrance Dicks)	15/10/81
The Claws of Axos (T. Dicks)	21/04/77	The State of Decay (T. Dicks)	14/01/82
The Ark In Space (Ian Marter)	10/05/77	Warners' Gate (Steve Gallagher)	15/04/82
The Brain of Morbus (Terrance Dicks)	23/06/77	The Keeper of Traken (Terrance Dicks)	20/05/82
The Planet of Evil (T. Dicks)	18/08/77	The Leisure Hive (David Fisher)	22/07/82
The Mutants (T. Dicks)	29/09/77	The Visitation (Enc Seward)	19/08/82
The Deadly Assassin (T. Dicks)	20/10/77	Full Circle (Andrew Smith)	16/09/82
The Talons of Weng-Chuang (T. Dicks)	15/11/77	The Sunmakers (Terrance Dicks)	11/82
The Masque of Mandragora (Philip Hinchcliffe)	08/12/77	Logopolis (Christopher H Bidmead)	12/82
The Face Of Evil (T. Dicks)	19/01/78	Time-Flight (Peter Grimwade)	15/04/83
The Horror of Fang Rock (T. Dicks)	30/03/78	Meglos (Terrance Dicks)	05/83
The Tomb of the Cybermen (Gerry Davis)	18/05/78	Castrovalva (Christopher H Bidmead)	06/83
The Time Warrior (Terrance Dicks/Robert Holmes)	29/06/78	Four To Doomsday (Terrance Dicks)	21/07/83
Death To The Daleks (T. Dicks)	20/07/78	Earthshock (Ian Marter)	18/08/83
The Android Invasion (T. Dicks)	16/11/78	Terminus (Steve Gallagher)	15/09/83
The Sontaran Experiment (Ian Marter)	07/12/78	Arc of Infinity (Terrance Dicks)	20/10/83
		The Five Doctors (T. Dicks)	24/11/83
		Mawdryn Undead (Peter Grimwade)	12/01/84
		Kinda (Terrance Dicks)	15/03/84
		Snakedance (T. Dicks)	03/05/84
		Enlightenment (Barbara Clegg)	24/05/84
		The Dominators (Ian Marter)	19/07/84
		Warners of the Deep (Terrance Dicks)	18/08/84
		The Aztecs (John Lucarotti)	20/09/84
		Inferno (Terrance Dicks)	18/10/84
		The Highlanders (Gerry Davis)	15/11/84

MISCELLANEOUS

The Doctor Who Monster Book (Terrance Dicks) (<i>Large Format</i>)	01/76
The Making of Doctor Who (Terrance Dicks & Malcolm Hulke)	16/12/76
The Doctor Who Dinosaur Book (Terrance Dicks) (<i>Large Format</i>)	16/12/76
The Second Doctor Who Monster Book (Terrance Dicks)	16/12/76
The Doctor Who Discovers Series: (Edited by Fred Newman) (<i>Large Format</i>)	14/02/77
Early Man	14/02/77
The Conquerors	15/11/77
Space Travel	15/11/77
Prehistoric Monsters	08/12/77
Strange and Mysterious Creatures	20/04/78
The Inventors (*)	29/06/78
The Pirates (*)	??/08/78
Untitled (*)	19/10/78
Untitled (*)	07/12/78
Untitled (*)	
The Adventures of K9 and Other Mechanical Creatures (T. Dicks)	25/09/79
Terry Nation's Dalek Special (Terrance Dicks)	25/10/79

Note. The 1984 dates were correct at time of going to press but are subject to alteration at the publishers discretion.

The following is a list of original publication dates for the Target series of *Doctor Who* non-fiction titles. Titles marked with (*) were scheduled for publication but never actually released. No books were issued in hardcover.

Again my thanks to David Owen for some of the information.

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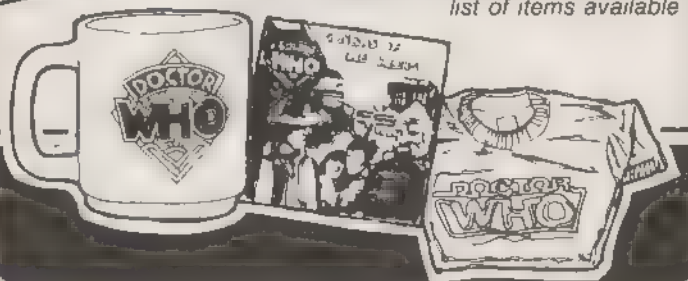
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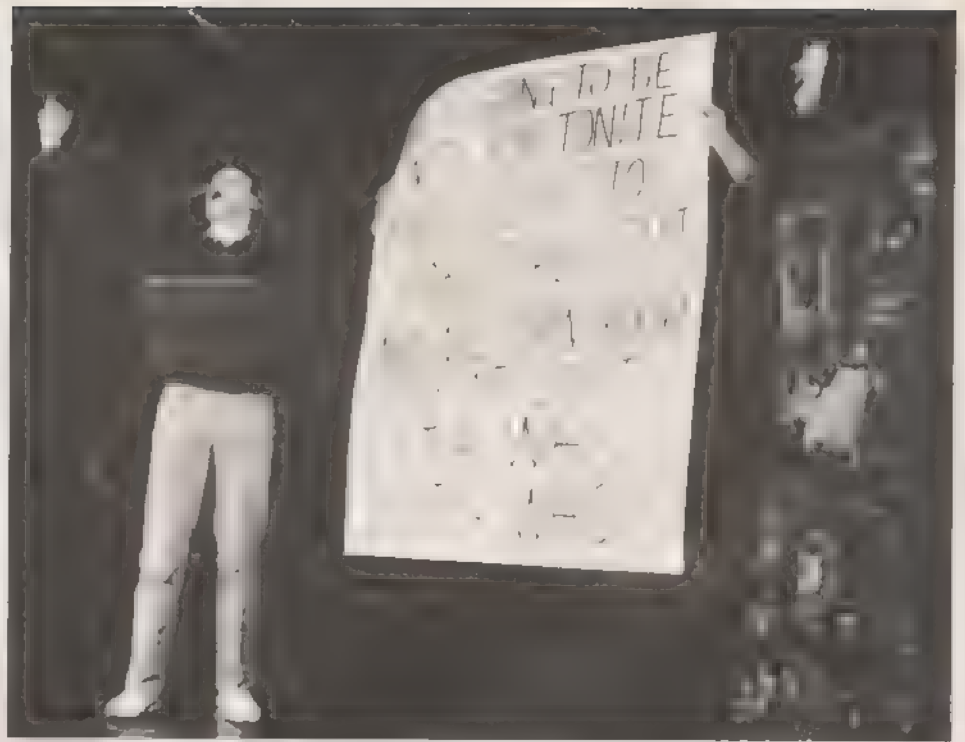
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Top: The creator of the Daleks makes a brief appearance during the costume parade. Top right: Peter Davison leads the community singing. Above: Current companion of the Doctor, Nicola Bryant. Above right: Ex-companion of the Doctor, Louise Jameson. Below: A dealer hawks his wares. Below right: A fracas in the TARDIS between the second and third Doctors, Patrick Troughton and John Pertwee. Opposite: Four of the six tv Doctors.





DOCTOR WHO IN CHICAGO

feature by Chris Noll and Debbie Glienke

The American holiday of Thanksgiving is a traditional time for gathering with the family to celebrate good tidings. In keeping with the season, the *Doctor Who* family gathered in Chicago on Thanksgiving weekend, November 26 and 27, to thank the fans and celebrate the 20th anniversary of the programme.

"*Doctor Who* — The Ultimate Celebration" holds the record in the States for assembling the largest group of *Doctor Who* celebrities under one roof. The two-day event, presented by Spirit of Light, featured 21 stars representing the show's past, present and future. Fans flocked to the Hyatt Regency — O'Hare Hotel to see Patrick Troughton, Jon Pertwee, Tom Baker and Peter Davison together, as well as a myriad of companions and technical people. Any event which attracts over 7,000 people

is not without problems. Even the most devoted fans could not attend all the events over the weekend because there were just too many things going on at the same time. Queues longer than Tom Baker's scarf snaked along the hotel lobby and corridors. Confusion reigned as panels started late, rooms were changed at the last minute, and autograph sessions weren't long enough to satisfy everyone. However, Spirit of Light did their best to look after all 21 guests (and *their* guests) while trying to deal with the problems of such a mammoth event.

Seeing Patrick Troughton and Jon Pertwee together made up for any disappointment fans may have encountered. Whenever they appeared on stage together, they resumed their bickering from *The Three Doctors* and *The Five Doctors*.

During a panel which featured Peter Davison, and Jon Pertwee, Peter began by announcing "I'm sitting in the middle to try and keep peace between these two." Jon Pertwee immediately leaned across the table and snapped, "Scruffy devil, why don't you shave?" at a bearded Patrick Troughton. "Round one!" Peter laughed.

Later in the panel, Jon was asked how he got his car, "Bessie". As he related the story, Patrick and Peter, right on cue, leaned back in their chairs and began to yawn loudly. The audience responded with such laughter that Jon had to stop his story. "This is known as a filibuster," he commented. "I shall now go on for twenty minutes!"

The "hostilities" continued at a panel the following morning. Most of the panels took place in a large room in the Expo Centre ►

adjacent to the hotel. This room was equipped with a large TARDIS through which the guests entered the stage as their names were announced. On this occasion, however, as Patrick Troughton's name was called, the TARDIS door burst open to reveal Patrick, Jon and Peter all struggling to get out at the same time! As they tumbled out the door, Jon pulled a sonic screwdriver out of his pocket, aimed it at Patrick and said, "Sit down, you scruffy old tramp!"

In retaliation, Patrick later interrupted Jon by humming very loudly during Jon's answer about his fondest memory of *Doctor Who*. This strategy backfired when Jon stood up, took his water glass, and threw its contents at Patrick. Peter was once again in the middle and narrowly escaped getting soaked.

The water follies resumed during the introductions at the Grand Finale panel. This time, Jon didn't even wait for Patrick to annoy him. As he was introduced, Jon stepped from the TARDIS and made a beeline for a water glass on the table. Patrick was ready for him, and as Jon flung the water in his direction, he opened a large umbrella and hid behind it. By now the audience was in an uproar and ready for anything.

Patrick and Jon weren't the only ones who performed for the audience throughout the weekend. During the panels, fans shouted requests at stars to perform favourite selections from *Doctor Who*. The Female Companions panel had barely begun on Saturday morning when it was Janet Fielding's turn: "I've been asked by a group of rowdy people at the front, that gave me such a hard time in August, if I would do the Mara laugh!" Reminding the audience that she would only do it when Peter Davison performed his belly dance from the pantomime *Cinderella*, Janet went ahead and did the laugh anyway.

A short time later, Sarah Sutton was asked to dance the Charleston as she did in *Black Orchid*. "I haven't got the room here," she protested. "I'll only do it if Janet does it too." "I've done my Mara!" Janet teased. Sarah tried again: "It isn't very good in jeans." The crowd persisted, however, and she could not refuse. Sarah went to the front of the stage and danced a few steps while several fans sang the tune.

The ladies were called upon further as Louise Jameson demonstrated several different ways to say "What is it, Doctor?", Elisabeth Sladen delivered a powerful "Eldrad must livel!", and Mary Tamm pronounced "Romanadvoratrelundar" with ease.

Not all performances were impromptu. The convention opened with a "Welcome to Chicago" skit. Lis Sladen, appropriately attired in pink "Andy Pandey" overalls, emerged from the TARDIS and exclaimed, "Wait a minute, this isn't UNIT HQ! I'll bet we're not even in England!" As Lis called "Oh Doctor!", the fans craned their necks to find out just which one it would be. They showed their approval by greeting Jon Pertwee's entrance with thunderous applause.

Fans were delighted to see Lis and Jon performing as Sarah-Jane and the Doctor before their very eyes, especially when they began one of their familiar arguments about the reliability of the TARDIS. "Nothing's perfect, Sarah," Jon said. "I was merely trying to assist the navigation of the TARDIS by reversing the polarity of the neutron flow!" Jon was drowned out as the audience shouted the last



line with him and then screamed with laughter at the famous joke.

After determining that they were not in England but at "an American 20th century tribal ritual known as a science fiction conventions," the Doctor and Sarah decided that the natives were "hideously dangerous" and wondered about protection. "At this point the Brig was supposed to come on and interrupt," Jon said loudly. After a moment, Nicholas Courtney hurried on stage and, as the Brigadier, proceeded to harass the Doctor and Sarah for identification. The skit ended when the Brig recognized them and welcomed everyone to Chicago.

Fans who were lucky enough to attend would agree that the best performances of the weekend were at the Cabaret. Billed as "Jon Pertwee's Cabaret Act," the show was held in the hotel's Blue Max nightclub, which meant that seating was limited. Tickets were raffled for Saturday evening's performance but winners had to be 21 to attend. This led many to wonder just what would be in store for them.

Over 400 people squeezed into the tiny nightclub to find out. "Good evening at last and

welcome to our glittering cabaret. Oriental knife throwers, death-defying acrobats and cascading waterfalls are just three things we haven't got!" said John Nathan-Turner, who acted as MC. "To start the ball rolling," he continued, "a masterful man — get it? — a man with a heart of gold and teeth to match — Mr Anthony Ainley!"

"I thought I'd sing you a song," Anthony began. "It's that well-known ditty about your fair city. Now, if you like it, my name is Anthony Ainley, and if you don't like it very much, my name is Valentine Dyall." He then sang "My Kind of Town, Chicago Is" unaccompanied and with slightly different lyrics about "a fiend like me."

Anthony was followed by Sarah Sutton who presented a rendition of a humorous epilogue from a play by John Dryden. Next, Janet Fielding belted out "The Man with the Ginger Moustache", accompanied by Mark Strickson on piano.

Mark not only provided the musical accompaniment for the singers, but also for dancers Nicola Bryant and Gary Downie. As the newest companion, Nicola was making her



Opposite top: Third Doctor Jon Pertwee holds the *Doctor Who* Birthday Cake aloft as second Doctor Patrick Troughton gives helpful advice. Opposite below: Fourth Doctor Tom Baker and his sometime assistant Elisabeth Sladen. Above left: Peter Davison played the fifth tv Doctor. Above right: A hopeful conventionaler wheels his home made Dalek towards its final judgement! Below: Anthony Ainley grins broadly at the idea of a diminished TARDIS



first appearance at an American convention, as was Gary, who worked behind the scenes, having done the choreography for *Black Orchid*. Nicola and Gary did a lively tap dance as they sang "Chicago".

The two talented dancers were followed by Nick Courtney, who reminisced about his days as the narrator in *The Rocky Horror Show*. He then introduced Mary Tamm, who sang "Frank Mills" from the musical *Hair*.

The next act was a complete surprise. Janet returned to sing another song but this time she brought John Nathan-Turner with her. Together they performed "Ah Yes, I Remember It Well", with strikingly different lyrics humourously adapted for the evening:

John: "You signed three weeks to *Doctor Who*..."

Janet: "I stayed three years to upset you..."

John: "Ah yes, I remember it well..."

Janet: "I started work, you gave the hint..."

John: "You didn't read the smaller print..."

Janet: "Ah yes, I remember it well..."

I shivered with the cold..."

John: "In costumes far too rich..."

Janet: "But I was good as gold..."

John: "You lying..."

John never got to finish the line because Janet clapped her hand over his mouth and the audience roared with laughter. John and Janet hammed it up during the entire number, and at the end when Janet took one bow too many, John carried her off stage!

"I can't really follow that," John Leeson said, but follow he did with the reading of an Ogden Nash poem, "Peek-a-boo, I Almost See You". (No, he did not read it in his K-9 voice!)

Mark Strickson, who had accompanied everyone on piano throughout the evening, finally got his chance in the spotlight. He and his wife Julie Brennan performed an original song composed especially for the occasion. Mark and Julie harmonized beautifully together and the

fans enjoyed it so much that John Nathan-Turner invited everyone to join in and sing the song again. He then asked two fans to come on stage and hold up a poster of the lyrics. One of the "fans" turned out to be Peter Davison, who cheerfully led the audience in the sing-along by hiding behind the poster and pointing to the words.

John Nathan-Turner took the stage again: "I'd like now to introduce you to somebody who has appeared before the Prince of Wales, the Duke of Edinburgh and various other drinking establishments - Mr Jon Pertwee!" "Thank you John Nathan-Turner for that magnificent introduction," Jon replied. "You're a credit to your race - whatever that is!"

Jon jumped right into his act: "It is very difficult on an occasion of this sort to know exactly what to do to entertain people. You either please the ladies or you please the gentlemen, you either sing some songs or you tell some rather ribald stories. And so this evening, just for a change, in order to please the ladies, I thought I'd tell some rather ribald stories." With everyone's complete approval, Jon tried out a few stories and determined, "You're my type of audience, no taste at all!"

After several stories, Jon decided, "Tonight I should like to sing for you, could I have a chair on the stage please?" John Nathan-Turner emerged from the wings and, pretending to be miffed at Jon's earlier remark, slammed a chair down in front of him. "Thank you very much," Jon snapped. "Why don't you chuck it at me next time?" With excellent timing, John Nathan-Turner spun around, picked up the chair and flung it at John! "Thank you Mr Chairman!" Jon retorted.

Jon perched on the back of the chair and took up his guitar. He experimented with a Calypso number, a Flamenco number, and other bits of songs before deciding upon a country and western tune. With a little help from the Brig and the added touch of a cowboy hat, Jon instructed the audience on the lyrics of the song and precisely when to sing them. However, as Jon began to sing, the enthusiastic group started to clap. "Not yet!" Jon cried in jest. "What a lot of morons! You will join in when I tell you!" After that the audience was very careful and had a great time singing along with Jon (in the right places!).

The Cabaret Act was a lot of fun because it provided American fans with a special opportunity to see the guests performing outside of their familiar *Doctor Who* roles. Fans were still interested in these roles, however, and constantly queried the guests on their experiences with the programme.

Carole Ann Ford reminisced about the anniversary special, *The Five Doctors* (which Chicagoans were lucky enough to have seen on 23rd November), and working with Richard Hurndall. "If you put the two of them together, Richard Hurndall and William Hartnell, they're not at all alike," she told the audience. "And yet, as soon as Richard donned the costume and put the wig on, there was a transformation. I didn't see him in full costume until we were on location in Wales. He was sitting on a rock with his back to me and I said something to him, he turned around, and I nearly fell flat on my face! It was like seeing a ghost! It looked so much like William Hartnell and made me feel quite nostalgic. I wish Bill could be here now, he'd love to see this." ➤



Top: *Doctor Who* producer John Nathan-Turner. Centre left: The voice of K-9, John Leeson. Centre right: Mary Tamm the first Romana. Above: Janet Fielding, who plays Tegan, discovers how to get the last word with the Boss.

In response to a question about practical jokes, Jon Pertwee remembered an incident that occurred during the filming of *Inferno*. "Katy Manning, John Levene and myself decided that because the Brig was wearing a black eyepatch, we would put black eyepatches on. The scene was in the Brig's office where he was sitting with his back to us. On cue, the Brig swung his chair around and looked at three fools with three black eyepatches. The whole idea was to make the Brig break up laughing, but the Brig, being the solid rock he is, did not break up but went straight on with the scene and we became utterly hysterical!"

Tom Baker also had an amusing memory to share from his *Doctor Who* days. Claiming that he rarely watches himself on television, he described one evening when there was an episode he wanted to see. Because he was travelling, he thought a television shop would be an ideal place to see the programme but they were all closed. "Then I saw what was obviously a family house," Tom said. "I tapped on the door and a young man answered. I said, 'Do you watch *Doctor Who*?' He said, 'Oh

yeah, we . . ." Tom imitated the stunned look on the young man's face.

"He took me into the sitting room where two small children were watching television. The title music rolled and they were glued to it, and I slid in, sat down discreetly and watched. Then the actors began to talk and the children lost interest and glanced over to see who had come in. They did a stupendous double take! Then I came up on the screen and that really boggled their minds!"

Tom, in fact, was in high demand throughout the weekend. He attracted huge crowds at his solo panels and autograph sessions. Many people queued up hours in advance to get the best seats for Tom's first panel. Naturally, fans were disappointed that he didn't participate in *The Five Doctors*. "I was terribly loath to pick it up so soon after I'd gone," Tom apologized. "I felt 'I've made the break' and that was it. It was purely emotional."

Although the guests were the main attraction, there were other activities available for those who grew tired of queueing up to see them. One could always rest up in the video room and watch a selection of *Doctor Who* episodes from Hartnell through to Davison. Of course there was a dealer room where a wide selection of *Doctor Who* merchandise was for sale. The most popular items were Peter Haining's book, *Doctor Who: A Celebration*, and boxes of Bassett's jelly babies, which are not readily available in the States. Although they cost the equivalent of £2.75 per box, they sold out completely and the dealers took orders for more.

No *Doctor Who* convention is complete without costumes, and this weekend featured a creative array of Doctors and aliens. Many of them entered the costume contest judged by Tom Baker. Those who did not wish to make one could buy a real costume at Sunday's auction hosted by John Nathan-Turner. Peter Davison's harlequin costume from *Black Orchid*, Sarah Sutton's Nyssa costume complete with fairy skirt, and one of Tom Baker's coats were just some of the items auctioned off. However, not all of the clothing was from the BBC wardrobe department. At the request of a fan, John Nathan-Turner literally sold the Hawaiian shirt off his back. To accommodate the person who bought it for 65 dollars, John immediately took it off on stage.

Following the auction, fans remained seated for the Grand Finale. The guests were introduced one by one, and as they filled the stage it became clear that there were not enough chairs for all of them. The tables and chairs were pushed back and the guests crowded together to pose for group photos. This was an historic moment; for the first and only time all weekend, Patrick, Jon, Tom and Peter stood together on stage. The crowd was in a frenzy and flashbulbs popped as fans pushed forward to get photographs of the four Doctors side by side. Not even the anniversary special had achieved this. The companions and technical people were not forgotten but most of the attention was focused on the Doctors.

The photo session was brief because many of the guests had to leave to get to the airport. Fans waved goodbye to Tom, Peter and several of the others. Those that remained pulled the chairs back up and sat down for the final panel.

Almost immediately, Patrick was asked to play the recorder. While he rummaged through his bag looking for it, Jon Pertwee commented,



"He'll make a blooming awful noise with that thing." In the meantime, Jon called for another question and Patrick cut him off, saying "No, it's my turn, you shut up!"

As he was unable to find his recorder, Patrick apologized to the audience and the panel continued. A short time later, a fan presented Patrick with a recorder and Jon asked for silence. "I haven't played this for fifteen years," Patrick admitted, "and it's going to show." He then ducked under the table to practice. As Jon took the next question, the cautious notes of "Twinkle, Twinkle, Little Star" emanated from under the table. Patrick popped back up and finished the song, delighting everyone.

Patrick and Jon were not the only two people at this panel, however. With John Nathan-Turner as moderator, each guest answered at least one question. Director Fiona Cumming was asked which of the five Doctors was the most cantankerous. She got out of it gracefully: "As I'm sitting next to two of them it would be most indiscreet to mention them, and as two of them aren't here to talk for themselves, it would be very unfair to pick them out. And as for William Hartnell, who was the sweetest man, I can't answer your question."

As everyone applauded Fiona's thoughtful reply, their attention was suddenly drawn to the centre aisle. Several people were struggling to bring a large cake toward the stage. It seems to be a tradition at American conventions to present the guests with a cake, and this one was decorated with a large blue TARDIS and blazing candles. The cake was lifted to the centre of the table and the fans sang "Happy Birthday, Dear Doctor". The stars crowded together and blew out the candles as cries of "Twenty more years!" rang out from the audience.

Jon suggested that the cake be given to a hospital for children and this was met with cheers. He then continued: "On behalf of my other selves, friends and companions, we would like to thank you all for the love and affection



Top: The guests of the Chicago Convention gather for a group photo. Centre: John Leeson clowns with some conventioners. Above: Ainley sings Sinatra! The second Master is snapped by an eagle-eyed photographer during his turn at the microphone.

you've shown us during this convention. It is staggering! We thank you and we love you back. And now, because it's nearly Christmas, let's all sing Auld Lang Syne." The panel linked arms and led the crowd in several choruses of the standard holiday tune. It was a warm ending to a special convention.

Chicago has been bombarded with *Doctor Who* conventions and will probably continue to be, yet this one will undoubtedly stand out as one of the greatest ever presented. The reception the guests received was so overwhelming that it was easy to forget that the programme has not been running for twenty years in America as well. The convention gave American fans a chance to feel as much a part of the *Doctor Who* family as British fans do, and to join in the celebration of the 20th anniversary. If this is any indication of the enthusiasm of fans and stars alike, then the anniversary of *Doctor Who* may become a holiday in its own right.

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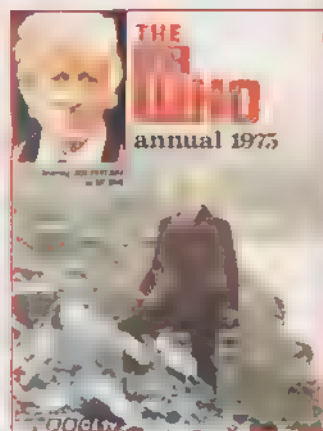
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Please allow up to 21 days delivery (If you do not wish to cut the magazine or wish to order additional watches please write order clearly on plain paper DO NOT FORGET TO INCLUDE YOUR NAME AND ADDRESS).

THE DOCTOR WHO YEAR BOOKS



The Annuals:

World International are responsible for all the Doctor Who Annuals published in Britain from 1966 through until now (and probably into the future). With the exception of 1972, World have given us a yearly big book full of stories about the Doctor and his companions with a few (usually unrelated) features to fill up space although the cynics amongst us would say that the *Doctor Who Annuals* of the late Seventies were features with one or two *Doctor Who* items to fill up the spaces and these have been liberally illustrated with artwork ranging from the good to awful and even occasional stills from the series. The stories rarely featured anything other than the lead characters from the TV series, although the Zarbi, Sensorites and Voord all made appearances in the very first annual featuring William Hartnell. Annuals usually go out of print eight or so months after Christmas so the chances of you buying any pre-84 annual from W.H. Smith are rather remote although a letter to some of the people who advertise in the classified in *Doctor Who Magazine* might bring about results - but expect to pay more than the cover price.

Here is a checklist of the *Doctor Who Annuals* produced by World International:

Dr Who Annual 1966

Stories: The Lair of Zarbi Supremo
The Sons of the Crab
The Lost Ones
The Monsters from Earth
Peril in Mechanustra
The Fishmen of Kandalunga

(The Doctor: William Hartnell.

No companions but features Zarbi, Menoptera, Sensorites and Voord)

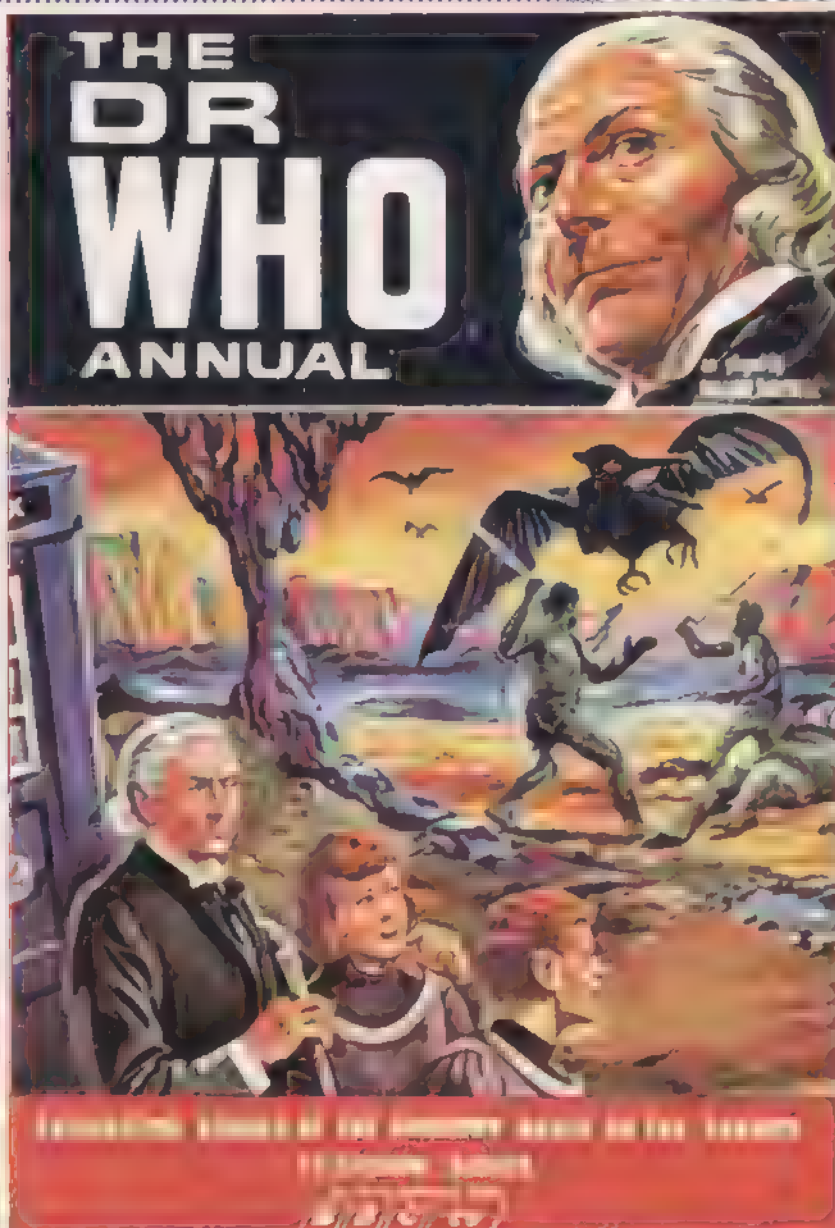
Dr Who Annual 1967

Stories: The Cloud Exiles
The Sons of Grekk
Terror on Tiro
Mission For Duh (comic strip)
Devil Birds of Corbo
Playthings of Fo
Justice of the Glacians
Ten Fathom Pirates

(Doctor: William Hartnell. No Companions)

Dr Who Annual 1968

Stories: The Sour Note
The Dream Masters
The Word of Asires
Only a Matter of Time
Planet of Bones



When Starlight Grows Cold
HMS TARDIS

The King of Golden Death
Tests of Trefus (comic strip)
World Without Night (comic strip)

(Doctor: Patrick Troughton Companions: Ben & Polly)

Dr Who Annual 1969

Stories: Lords of the Galaxy
Follow the Phantoms
Masterminds of Space
The Celestial Toyshop
Valley of Dragons
Planet from Nowhere
Happy as Queeg
World of Ice
Microton Men
Death to Mufl
Freedom by Fire (Comic strip)
Atoms Infinite (Comic strip)

The Doctor: Patrick Troughton
Companions: Jamie, Polly, Victoria

Dr Who Annual 1970

The Dragons of Kekokro
The Singing Crystals
Mystery of the Marie Celeste
Grip of Ice
Man Friday

ANNUALS

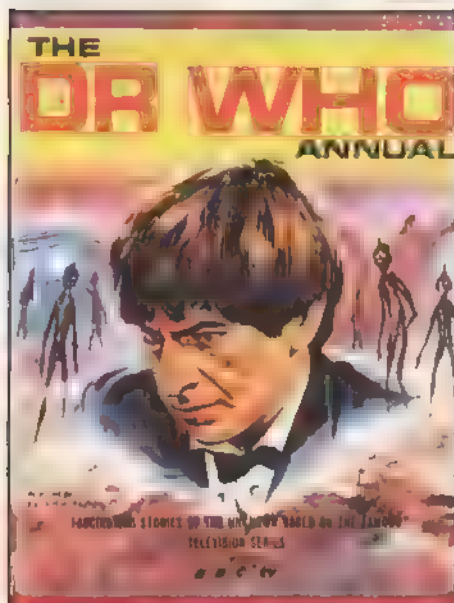
Salves of Shran
Run the Gauntlet
1001 Doors
The Vampire Plants (Comic strip)
The Robot King (Comic Strip)
The Doctor; Patrick Troughton
Companions: Jamie, Zoe

Dr Who Annual 1971

The Mind Extractors
Soldiers from Zolta
The Ghouls of Grestonspey
Caught in the Web
Invaders Invisible
The Dark Planet
Caverns of Horror
A Universe of Fred
Doctor: Jon Pertwee
Companions: Liz, Brigadier.

Dr Who Annual 1973

Dark Intruders
War In the Abyss
Hunt to the Death
Doorway Into Nowhere
The Claw
Saucer of Fate
Phaser Aliens



The Doctor: Jon Pertwee
Companions: Jo, Brigadier,
the Master, Mike Yates.

Dr Who Annual 1974

Listen The Stars
Out of the Green Mist
The Fathom Trap
Talons of Terror
Menace of the Molags
Galactic Gangster
Time Thief (Comic strip)

(comic strip)

The Doctor: Jon Pertwee
Companions: Jo, The Master,
Yates, Brigadier.

Dr Who Annual 1975

House That Jack Built
Revenge of the Phantoms
The Time Thief
Fugitives From Chance
The Battle Within
Before The Legend
Scorched Earth

Dead on Arrival (strip)
After The Revolution (strip)
The Doctor: Jon Pertwee
Companions: Jo, Sarah,
Brigadier

Dr Who Annual 1976

A New Life
Hospitality of Hankus
The Sinister Sponge
Avast, There!
The Mission
Psychic Jungle (strip)
Neuronic Nightmare (strip)
The Doctor: Tom Baker
Companions: Sarah, Brigadier,
Harry.

Dr Who Annual 1977

War On Aquatica
Cyclone Terror
The Time Snatch
Eye-Spiders of Pergross
Detour to Diamedes
Double Trouble
Secret of the Bald Planet

The Body Snatcher (strip)
Menace on Metalupiter (strip)
The Doctor: Tom Baker
Companions: Sarah, Harry.

Dr Who Annual 1978

The Sleeping Beast
The Sands of Tymus
A New Life
The Sea of Faces
The Rival Robots (strip)
The Traitor (strip)
The Doctor: Tom Baker
Companions: Sarah.

Dr Who Annual 1979

Famine on Planet X
The Planet of Dust
Terror on Tantalagus
Flashback
Crocodiles From the Mist
The Power (strip)
Emson's Castle (strip)
The Doctor: Tom Baker
Companions: Leel

Dr Who Annual 1980

X Ram and the Ugly Mutants
Light Fantastic
Reluctant Warriors
Return of the Electrids
The Sleeping Guardians
Terror on Xaboi (strip)
The Weapon (strip)
The Doctor: Tom Baker
Companions: Romana, K9
Dr Who Annual 1981
Colony of Death
Alien Mind Games
A Midsummer's Nightmare
The Voton Terror
Sweet Flower of Utthe
Every Dog Has His Days (strip)
The Doctor: Tom Baker
Companions: Romana, K9.
Dr Who Annual 1982
Inter-Galactic Cat
Conundrum
Planet of Paradise
Just a Small Problem
Key of Vaga





Planet of Fear
 Plague World (strip)
 The Doctor: Tom Baker & Peter Davison
 Companions: K9, Adric
Dr Who Annual 1983
 Danger Down Below
 The God Machine
 The Armageddon Chrysalis
 The Haven
 The Penalty
 Night Flight To Nowhere
 On The Planet Isopterus (strip)
 The Doctor: Peter Davison

Companions: Tegan, Nyssa, Adric, The Master.

Dr Who Annual 1984

The Oxaqua Incident
 Winter on Mesique
 The Creation of Camelot
 Class 4 Renegade
 The Volcanus Deal
 The Nemertines
 Fungus

The Doctor: Peter Davison
 The Companions: Turlough, Tegan, The Master, The Brigadier.

World International also produced in 1982 a compilation book featuring some stories from each of the first four Doctors. World were also responsible for a couple of offshoot annuals, a K9 one for 1983, *Dalek* annuals for 1976, 77, 78, and 79 and in 1976 produced *The Amazing World of Doctor Who*, an annual type book which accompanied the cards and wallchart given free from Ty-Phoo Tea Bags. This book reprinted stories from the 1976 annual and a Dalek strip story from *TV 21*. The features, however, were all new. ■



One of the most frequent questions received by the Matrix Data Bank in the regular Doctor Who Magazine is "Where can we buy Doctor Who fanzines?" and "I've heard so much about fanzines like Frontier Worlds, Shada and Skaro, but what is a fanzine?" and so on. The latter question is perhaps the most important – what is a fanzine? Why do people make them? Who are these "people"? A fanzine is, rather as it sounds, short for fan magazine – a magazine of, on average, forty pages produced by fans for fans – it's likely to take a critical look at the series, discuss and review stories, inter-

view stars and production team members and will generally talk as much as possible about the vast world of Doctor Who.

Fanzines are not everybody's cup of tea – many people find them too critical – especially with regard to the series that is/was current when the 'zine is/was produced. They tend to nit-pick at the smallest detail and frequently tear a story down on that one point, a good example of this being a recent 'zine's review of The King's Demons where the reviewer clearly didn't like the story (fair enough – everyone has opinions) but proceeded

to criticise the story over its dialogue – citing a speech between the Master and the Doctor as "twaddle", although what the reviewer failed to realise is that this "twaddle" is simple mishearing on his part (he confused the line of the Master's "You can't approve as You can't have proof"). It is this kind of criticism that has tended to disappoint the television professionals who make the show – no producer likes to see his work decimated by the series' fans, but they frequently use the fans for reference to make the show. Producers are often the first to complain when a show is torn apart, and



the first to smile when a show is given a favourable reception. Graham Williams once expressed his surprise that whilst members of the Doctor Who Appreciation Society voted *Stones of Blood* the best story of the sixteenth season – it was the least popular story with the general audience. He said, "There seems to be an inverse proportion between the (fan's) enjoyment of a programme and its popularity with the (general) audience!" This kind of difference is what has always made fandom interesting for the fans and something accepted, if not always enjoyed, by the programme's makers. Fandom was first making it "big" in 1976 at the height of the programme's general popularity, when Philip Hinchcliffe was producer, and that fact hangs over still – Hinchcliffe was a massive help to fandom and they reciprocated by giving him praise and criticism where it was due – a happy "partnership". When Graham Williams took over as producer, the fans' appreciation took a hefty nose-dive and criticism took on an excessive zeal – any good points were virtually ignored and Williams and his shows were literally torn apart in print – he could do no right and the fans were out to prove it! When John Nathan-Turner inherited the position of producer a peculiar transformation happened – fans became optimistic and JNT was given much support. This in itself was strange inasmuch that whilst Graham Williams had been scorned, his support of fandom was almost equal to Hinchcliffe's, but John Nathan-Turner was very "closed" to fans – yet he noted and occasionally acted upon their views, agreeing that continuity is important in a twenty year old television programme. He also took the view that the fans were the best place to get correct information but believed that in return he gave them a show that nine times out of ten should please them and, far more importantly, the general audience (fandom in this country numbers about 2,000 people – out of an average audience of eight million that is not a great deal). Fans have frequently complained that he isn't forthcoming with information like his predecessors but Nathan-Turner (rightfully) wants the show to be a surprise. To the general audience the arrival of the Sontarans in *Invasion of Time* was a complete surprise – likewise the reappearance of Davros in *Destiny of the Daleks*, but fandom knew well in advance and thus the "shock ending" of episodes four and two respectively were spoilt.

John Nathan-Turner is always anxious to keep surprises – possible one of the reasons *Keeper of Traken* fared so well with fandom was the surprise return of the Master – this is borne out by the fact that *Destiny* was, in fan's views, an unmitigated disaster. Fanzines therefore will frequently "blow the whistle" on any surprises if they know in advance: one fanzine "told all" about the return of the Cybermen in *Earthshock*, although due to

VOL III
NO. 5

JUNE/JULY
1983

SKARO

A 'DOCTOR WHO' MAGAZINE

EDITED BY SIMON M LYDIARD

75p

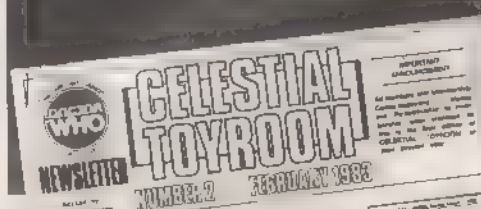
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**INSIDE FANZINES IN FOCUS: Page Two
MERCHANDISE: Page Three & MORE!**



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FANZINES

But fanzines have a lot more to offer than annoyance to producers and spoilt surprises. The fanzines of today have improved on the fanzines of 1976. A majority do not need "tell all" type news items to sell them, the general written material keeps them going quite happily. Many science fiction bookshops up and down the country now stock the 'zines, realising that *Doctor Who* material always sells and people enjoy fanzines and want more.

The three 'zines I named at the beginning of this section were the three that first sold "commercially" and now they are joined on the shelves by such titles as *Rassilon*, *Eye of Horus*, *Cloister Bell*, *Paradise Lost* (the latter breaks from the normal "tradition" of using something from the show as a title because according to co-editor Miles Booy, another co-editor is called Milton), and the list goes on. The quality (in terms of "look") varies tremendously. *Skaro* and *Cloister Bell* are typeset by a printer, whilst *Shada*, *Frontier Worlds* and *Aggedor* are typed up by the editors and then printed via the offset litho process. Many other fanzines are photocopies or duplicated and as they grow, they change. Early issues of *Cloister Bell* were duplicated and looked quite shoddy - now it looks very professional. *Shada* was once photocopied, now it is one of the top selling litho fanzines. But looks aren't everything - it is the magazine's content that will always sell it. A great many fanzines are started up and then "die" after two or three issues because the material is neither new or interesting. Fanzines like *Tardis* (the main fanzine of *The Doctor Who Appreciation Society*) don't survive for eight years for no good reason - the content must always be new, exciting and stimulating. Likewise *Shada* and *Frontier Worlds* (next to *Tardis* the longest running regular fanzines) have changed their look and content to reflect both the requirements of their readers and the state of the programme. When Graham Williams was producer, fanzines tended to look fairly shoddy and ill thought out, then with the change of producer the fanzines began looking flashier and reading a little more intelligently.

If you are looking for magazines that whilst never equalling the visual look of a professional magazine have been known to come close (and sometimes better) in their written content, and you don't mind seeing a favourite television show criticised fairly heavily - sometimes justifiably, sometimes not - then it might be an idea to get in touch with some of the country's leading science-fiction outlets and ask what fan material they have for sale. Or better still write to the addresses below, always enclosing a stamped addressed envelope, and ask them for details. The few below are by no means all, and I'm not suggesting that they are the best but they are certainly somewhere to start.

Finally it is always worth remembering

some names quite familiar to readers of professional books and magazines about *Doctor Who* started their "careers" in *Doctor Who* fandom. From *Doctor Who Magazine* there have been Jeremy Bentham, Gordon Blows, Richard Landen, Gary Russell, Richard Marson and most of the names you see in the "writers" credits in each issue of the magazine. Jeremy has of course gone into a lot of things with book publishers, Richard Landen lends a hand to Andrew Skilleter with his profile prints. Other names you might have seen include Ian Levine, whose work both with the programme's producers and the BBC's archives in trying to complete the set of episodes they hold is very well respected and even Matthew (Adric) Waterhouse was a member of the *Doctor Who Appreciation Society* once! But then again so was our own Roger P. Birchall, so I guess nothing is sacred!

These are the addresses of just a few fanzines - they would be more than happy to hear from you, but you must enclose an SAE if you want a reply.



CELL
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NUMBER 6

JANET DEPARTS



CELESTIAL TOYROOM

JUNE 1983

IMPORTANT ANNOUNCEMENT

All members with Membership Codes beginning 5,000 please see Re-application to membership letter enclosed as this is the final edition of CELESTIAL TOYROOM of your present year.



It can now be confirmed that there will be a BBC Documentary to celebrate the show's twentieth anniversary.

One special that is being done is one for "The Greatest Great A...". which will be a special feature Peter... and is due for... in the... Peter was... in... to present the... awards, which is the equivalent over there of the... awards.

You may be interested to know that for tonight 14,000 tickets had been sold in... for the... day... the... has been put at 40,000... figures are not... for the second day.



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SALE,
Cheshire M33 1SR

Shada
64 Belmont Crescent,
MAIDENHEAD,
Berkshire SL6 6LP

Skaro
76 Purlawent Drive,
Weston,
BATH

Eye of Horus
70 Almsford Road,
ACOMB,
Yorkshire YO2 5NT

Aggedor
54 Chatsworth Road,
EALING,
London W5

Cloister Bell
4 Waterlow Road,
REIGATE,
Surrey RH2 7EX

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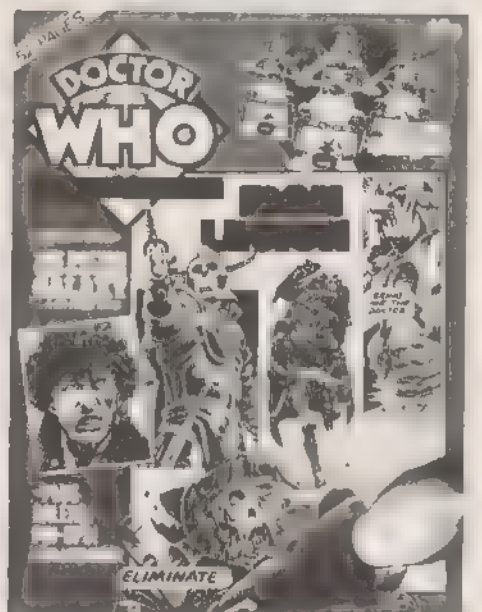
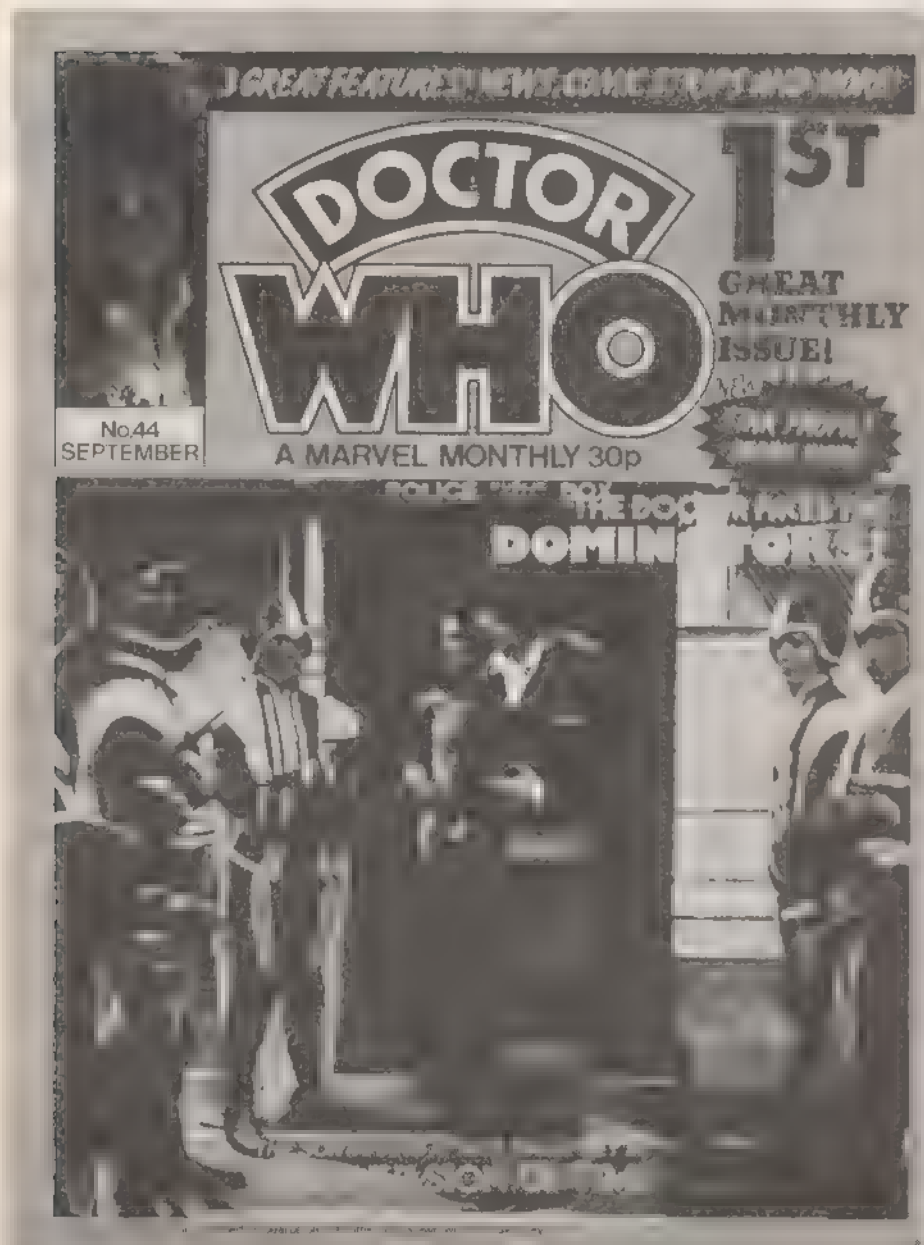
Space Rat
1 Wayside Flats, Ashford Road,
St Michaels, TENTERDEN,
Kent TN30 6DD

Paradise Lost
10 Broome Manor Lane,
SWINDON,
SN3 1LX

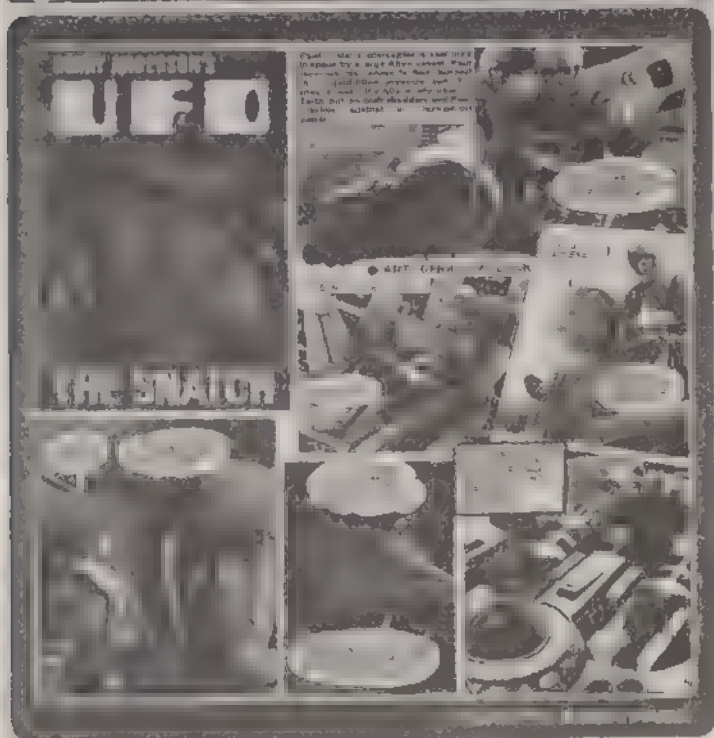
Rassilon
5 Bramley Road,
KINSON,
Bournemouth BH10 5LU

Arc of Infinity
79 Lakeside Drive,
LAKESIDE,
Cardiff

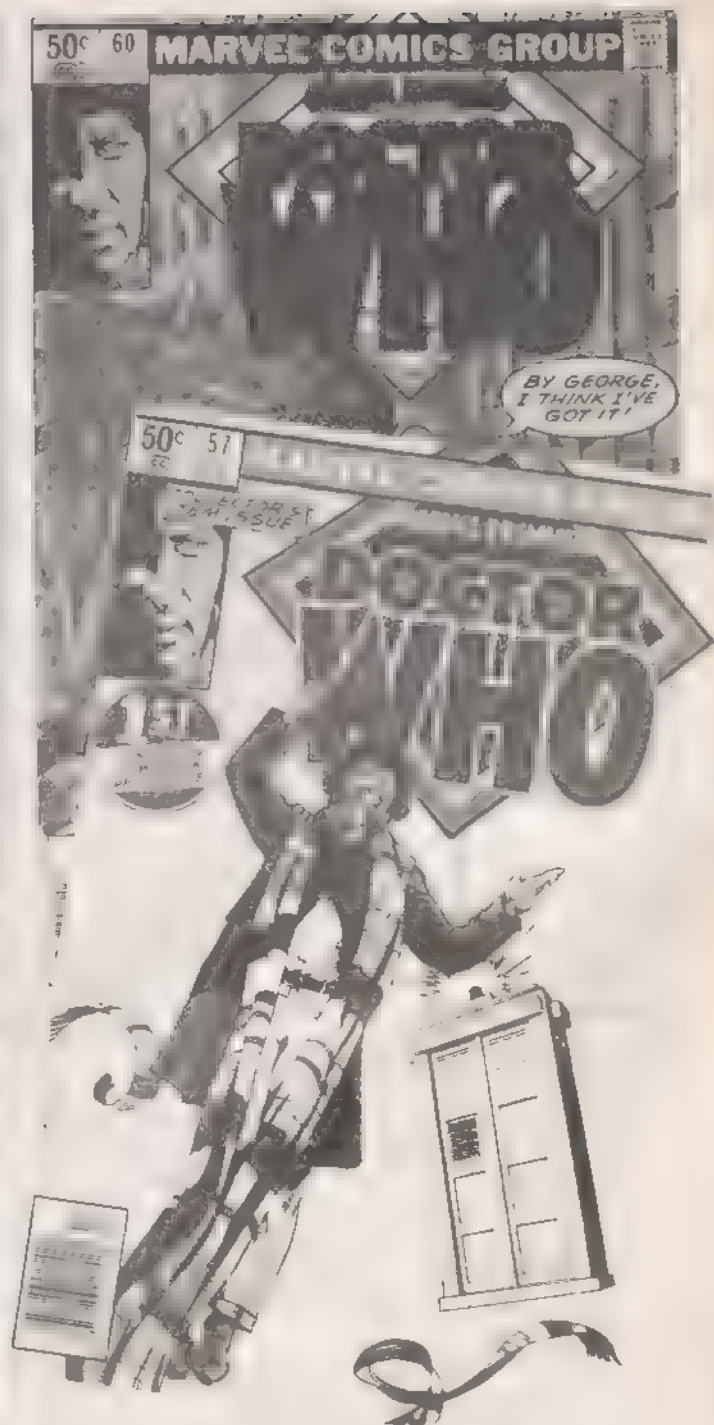
THE COMICS



countdown



TV ACTION



The Doctor has been a staple British comic character almost since the first days of the tv show. Strip versions of the Doctor have appeared in a wide range of titles, from its first appearance in *TV Comic* on November 14th 1964 right up to the current run in *Doctor Who Magazine*. Artists across the years have included John Canning, Frank Langford, and later, Dave Gibbons, Mick Austin and John Ridgway. The American wing of Marvel comics produced four, full-colour reprints of the first two comic strip stories from the British *Marvel Doctor Who Weekly* and are contemplating repeating the experiment with further reprints in the near future.

The latest development in the History of *Doctor Who* comic strips is that Marvel in Britain are currently preparing a comic strip featuring *The Frefall Warriors*, characters who first appeared as guest stars in the *Doctor Who* strip in issues 56 and 57 of the *Monthly Doctor Who Magazine*.

On this spread we have reproduced a selection of magazine covers to feature the comic strip adventures of Britain's best loved Time Lord.

CONFECTION

It is a fact of our times that what was considered harmless (unless you were a tooth) piece of confectionery is now unavailable because we live in a more moral age. Sweet cigarettes were a firm favourite of the youngsters of my generation yet nowadays the Powers-That-Be have decreed that they encourage children to smoke the real things, so they should stop producing them. Still, in the Sixties sweet cigarettes were very popular, and an added attraction was the various sets of picture cards that were given away with them. Unusually, when it became *Doctor Who's* turn, they changed the format a little and instead of a series of cards making a set of information — therefore if you missed one, it didn't really matter — they made a series of cards that told a story. Cadet Sweets, who produced the Doctor Who ciggies, decided to use a story that featured the Doctor (annoyingly called "Dr. Who") wearing a peculiar set of clothes that bore no resemblance to anything William Hartnell ever wore, chasing around the planet Marinus (Terry Nation created Marinus) which is populated by the Voord (Terry Nation also created the Voord) who are fighting everyone's favourite meanies, the Daleks (now, I wonder who created them!). Now on TV the Voord didn't live on Marinus, the Doctor did not wear a mustard-coloured space suit and knew nothing of Ultron travel (this comes from *Ultra Chronos* — "beyond time which is above speed of light"). There were fifty cards in the series and if you sent off 5 sweet packets, Cadet would send you back an album into which you could glue your fifty cards and which would flesh out the story (such as it was). If nothing else, the cards are interesting for their use of Terry Nation's comic-inspired Dalek hardware, notably the famous Hoverbouts which our semi-mechanical friends have an alarming tendency to fall out of. This, in turn, begs the question, why didn't the Daleks build craft they could pilot, but then it has never been a card manufacturer's policy to sacrifice time and money on a good story when a bad one will sell just as well. The cards were nice and colourful and when our old friend "Dr. Who" regains his proper costume (or as near as you can get withouth actually looking at photos for reference) the story peters out and the last half of the tale leaves you wondering if it was really worth the effort.

A few years after this set Sky Ray lolly, made by Walls, decided that it would be a good idea if they got on the Doctor Who/Dalek bandwagon and issued a set of cards and accompanying album in 1968. This time it featured Patrick Troughton's Doctor (looking suspiciously like William Hartnell with dark hair in certain cards) fighting Daleks with the aid of Astrobeetles (insects who looked

unfortunately too robot to be real) and the Space Raiders, a peculiar clan of Earthmen who roamed the Universe in spaceships that looked uncomfortably like Sky Ray ice lollies. Again the cards were in colour (this time utilising another Terry Nation/comic strip favourite idea, the colour coded Daleks). The cards took a slightly different form to the Cadet versions. The story on the back of each was a little more detailed, and on the actual illustration one word, used as a "hook", was written in a little yellow box. And, a nice touch, in the album a black and white copy of the picture was printed so that if you missed a card you still had an idea of what it looked like. This series ran for 36 cards and featured the Doctor teaming up with the Space Raiders to fight the Daleks who had invaded the planet on which the Zaons (little green men with pointy heads!) lived. The Astrobeetles are creatures with the firepower to destroy the Daleks and the Doctor commands them with his amazing powers of telepathy. Patrick Williamson's drawings are very peculiar indeed, not only because his Troughton Doctor looks like Hartnell, but because his interpretations of the Daleks is weird, to say the least!

It was in 1972 that *Doctor Who* next reached the shelves of your local sweet shop. Nestle's, the famous chocolate people were responsible for this, a set of fifteen wrappers that displayed a drawing of Jon Pertwee on the front and a story, *Doctor Who Fights Masterplan 'Q'* on the back. The wrappers came in a variety of colours and the illustration that accompanied each instalment of the story was in full colour. The story concerned the Doctor fighting the Master who has hatched a baby dinosaur and plans to rule the world with it. Unlike most contemporary merchandise, Jo Grant was featured as the Doctor's companion but like much of the merchandise of the time, the TARDIS was able to fly around time and space with no problem. As well as this story, the chocolate also offered a competition (the prize of which I'm afraid I don't know) which asked you to identify what exactly the following were: An asteroid, a Moonbase, the Red Grant and an Ionisphere. They gave you multiple choice answers to help. An example of a "false" answer was that an asteroid is a spaceship for an asterix. Nestle's were responsible for a second series of chocolate in 1975 which purely featured a picture of any of the following, the Doctor, Sarah, the TARDIS, the Brigadier Harry Sullivan, and Benton, with a little write-up on each. These passages were virtually accurate, although it was here that the myth that RSM Benton was in fact a Warrant Officer arose. The fronts of the wrappers showed Tom Baker in Bessie and they were all blue coloured.

Walls were back in business in 1976 with an ice lolly made of mint and chocolate called, for no apparent reason, the Dalek Death Ray. The artwork on the front of the wrapper remained the same (unlike the price), showing a Dalek shooting the ground, and the words *Dalek Death Ray* were caught in the blast. Wonderful stuff all coloured in sepia green. On the back there were various different series of features. Firstly, there were patterns to make your own Dalek. This was then followed by a series of features based on stories from the *Dalek Annual 1976*, including Grenium Invisibility and the Swamp Creatures of Terroth.

Two years after this Goodies of Bristol produced a series of white chocolate pieces, shaped like the TARDIS, a Cyberman, a Dalek and even K9. These retailed at 3 pence each, and then at Christmas they were packaged up into a gift set, complete with a game on the back. These were still being made up until Christmas 1982 and therefore win the award for the longest surviving edible merchandise. As an aside, it is worth pointing out that the Cadet Sweet Cigarettes were distributed by a company called Goodies based in Bristol — were they the same company, still showing an interest in *Doctor Who* after all those years?

Recently Suchard, purveyors of excellent (and expensive) chocolate, went into the *Doctor Who* market with a range of Easter Eggs. The first, in 1982 came in a box shaped like the TARDIS and had a door that opened to reveal a photo of Peter Davison. The outside of the door had a Dalek shooting its blaster. Inside there was a set of rub-down transfers showing the Doctor, Daleks, the Master and Tegan, the latter looking as if a Dalek had just exterminated her! You were also supplied with a fold-out booklet into which you could rub your transfers. Wonderful stuff — but not repeated the following year: this time there was an egg devoted to Daleks, with one of those frightfully boring games printed on the bottom and a series of cardboard counters.

And that takes us up to date with *Doctor Who* sweets — at the time of writing 1984 hasn't provided anything new but I've no doubt that with a new Doctor about to make an impact on the world, someone somewhere will produce something. After all, Colin Baker won't want to be the first Doctor not to offer his face to something edible!

I would like to offer my thanks to Martin Wiggins for his help in compiling this article. ■



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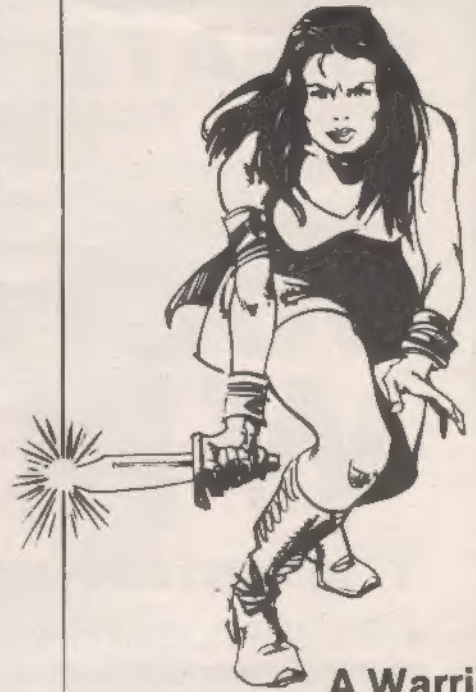
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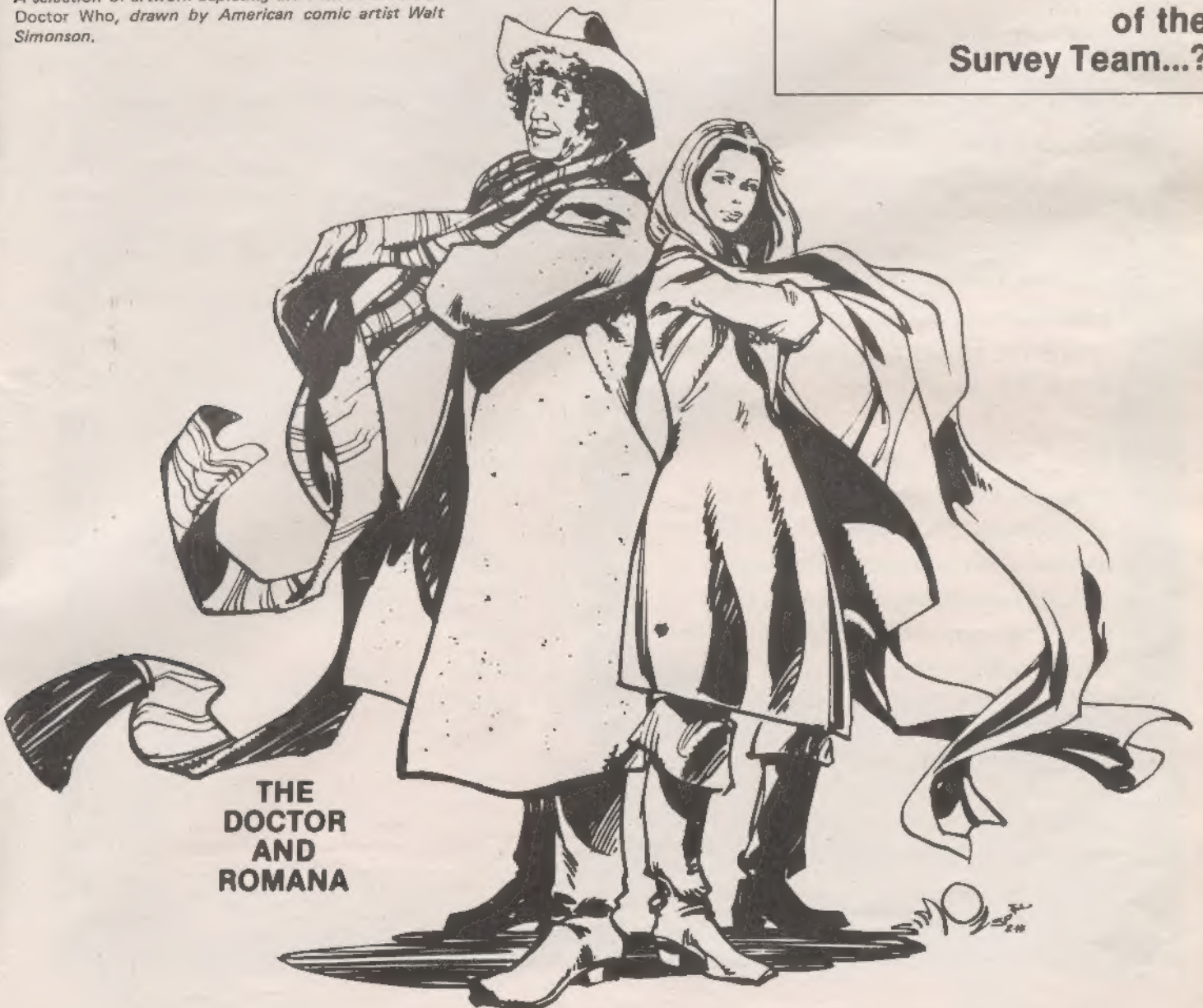


A selection of artwork depicting the Tom Baker era of Doctor Who, drawn by American comic artist Walt Simonson.

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